15.6 Historical Resources Survey Report

Draft, June 25, 2006

HISTORICAL RESOURCES SURVEY REPORT

SHORELINE GATEWAY PROJECT

City of Long Beach
Los Angeles County, California

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CRM TECH Contract #1741B
USGS Long Beach, Calif., 7.5' Quadrangle
T5S R13W, SBBM, within the Rancho Los Cerritos and Rancho Los Alamitos Land Grants

EXECUTIVE SUMMARY

Between August 2005 and June 2006, at the request of RBF Consulting, CRM TECH performed a historical resources survey for the proposed Shoreline Gateway Project in the City of Long Beach, Los Angeles County, California. The boundaries of the project encompass portions of two fully urbanized city blocks located on the north side of Ocean Boulevard, between Atlantic Avenue and Alamitos Avenue, on the eastern edge of the city's downtown area. In consideration of the project's potential for visual, atmospheric, and other indirect effects, the study area for this survey also includes properties of potential historic significance that are located adjacent to the project boundaries. In all, the entire study area extends from the west side of Atlantic Avenue to the east side of Alamitos Avenue, straddling both sides of Ocean Boulevard and reaching Malta Way on the north. It lies across the boundary between the Rancho Los Cerritos and Rancho Los Alamitos land grants, in what would be Section 6 of T5S R13W, San Bernardino Base Meridian.

As a technical component of the environmental impact report for the proposed redevelopment project, the present study is required by the Lead Agency for the project, namely the City of Long Beach, in compliance with the California Environmental Quality Act (CEQA) and the City's Cultural Heritage Commission Ordinance. The purpose of the study is to provide the City with the necessary information and analysis to determine whether any building, structure, object, site, or other feature within the study area constitutes a "historical resource," as defined by CEQA, and thus requires proper protection during the proposed project under CEQA provisions and the City ordinance. In light of the current land use within the study area, buildings and other built-environment features were the focus of the survey.

In order to facilitate the proper identification and evaluation of potential "historical resources" within the study area, CRM TECH reviewed existing cultural resources records, pursued historical background research, consulted with groups and individuals active in local historic preservation, and conducted a systematic field survey. As a result of these research procedures, a total of 19 properties of potential historic value in the study area, including 16 buildings, a site of local historic interest, a group of streetscape features, and the remains of a municipal park, were identified and evaluated.

Among these, five buildings are determined to meet CEQA's definition of "historical resources," including the Villa Riviera at 800 E. Ocean Boulevard, a City landmark that is also listed in the National Register of Historic Places and the California Register of Historical Resources; the Artaban Apartments at 10 Atlantic Avenue, a City landmark that appears eligible for listing in the California Register of Historical Resources; and three buildings at 40 Atlantic Avenue, 703-705 Medio Street, and 700 E. Ocean Boulevard (known as the International Tower), all of which appear eligible for designation by the City of Long Beach as local historical landmarks. In addition, three other properties, including a building at 711 Medio Street, the boundary between Rancho Los Cerritos and Rancho Los Alamitos, and a group of early 20th century street light standards on Lime Street, warrant special consideration in local planning due to their local historic value.

According to current project plan, the proposed redevelopment would have a substantial adverse effect on the building at 40 Atlantic Avenue, while two of the street light standards on Lime Street may also be affected. In order to prevent or mitigate such effects, CRM TECH presents the following recommendations to the City of Long Beach:

For the Building at 40 Atlantic Avenue

- Prior to the commencement of the project, a comprehensive documentation program, including photographic recordation, detailed written description, scaled mapping, and compilation of historical background, should be completed on this building, and a commemorative plaque identifying the association of Kenneth S. Wing, Sr., to this location should be established at or near the site of the building. The implementation of these mitigation measures, however, would not reduce project effects to a level less than significant. If the demolition of or other substantial physical alterations to the building, particularly the Kenneth Wing-era façade, cannot be avoided, the project would have a significant effect on a "historical resource."
- To better preserve the integrity of this "historical resource," a project alternative should be considered so that the building, or at a minimum the existing façade, could be retained, rehabilitated as necessary, and incorporated into the project, if feasible. If demolition of or other substantial physical alterations to the façade can be avoided, the project's potential effect to this "historical resource" would be considered less than significant.

For the Street Light Standards

- The two street light standards within the project boundaries should be protected during construction and reused after necessary repairs, either at or near their current locations or at other appropriate sites nearby.

The other six properties that qualify as "historical resources" or warrant special consideration in local planning would not receive a substantial adverse change in their significance and integrity as a result of this project, and no mitigation measures are necessary. The rest of the properties surveyed and evaluated during this study, lacking a sufficient level of demonstrated historic significance, do not require further treatment under CEQA provisions on cultural resources or the City ordinance.

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INTRODUCTION

Between August 2005 and June 2006, at the request of RBF Consulting, CRM TECH performed a historical resources survey for the proposed Shoreline Gateway Project in the City of Long Beach, Los Angeles County, California (Fig. 1). The boundaries of the project encompass portions of two fully urbanized city blocks located on the north side of Ocean Boulevard, between Atlantic Avenue and Alamitos Avenue, on the eastern edge of the city's downtown area (Figs. 2, 3). In consideration of the project's potential for visual, atmospheric, and other indirect effects, the study area for this survey also includes properties of potential historic significance that are located adjacent to the project boundaries. In all, the entire study area extends from the west side of Atlantic Avenue to the east side of Alamitos Avenue, straddling both sides of Ocean Boulevard and reaching Malta Way on the north (Figs. 2, 3). It lies across the boundary between the Rancho Los Cerritos and Rancho Los Alamitos land grants, in what would be Section 6 of T5S R13W, San Bernardino Base Meridian.

As a technical component of the environmental impact report (EIR) for the proposed redevelopment project, the present study is required by the Lead Agency for the project, namely the City of Long Beach, in compliance with the California Environmental Quality Act (CEQA; PRC §21000, et seq.) and the City's Cultural Heritage Commission Ordinance (LBMC §2.63.010, et seq.). The purpose of the study is to provide the City with the necessary information and analysis to determine whether any building, structure, object, site, or other feature within the study area constitutes a "historical resource," as defined by CEQA, and thus requires proper protection during the proposed project under CEQA

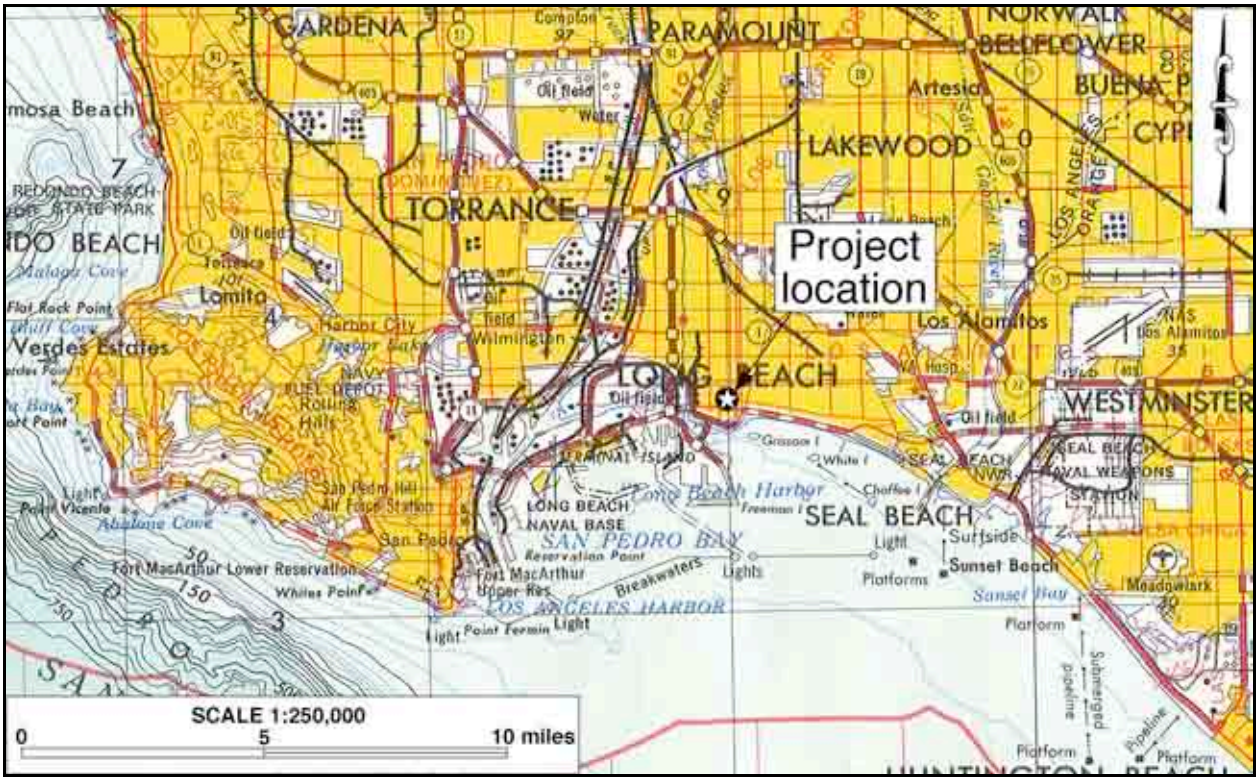

Figure 1. Project vicinity. (Based on USGS Long Beach, Calif., 1:250,000 quadrangle [USGS 1978])

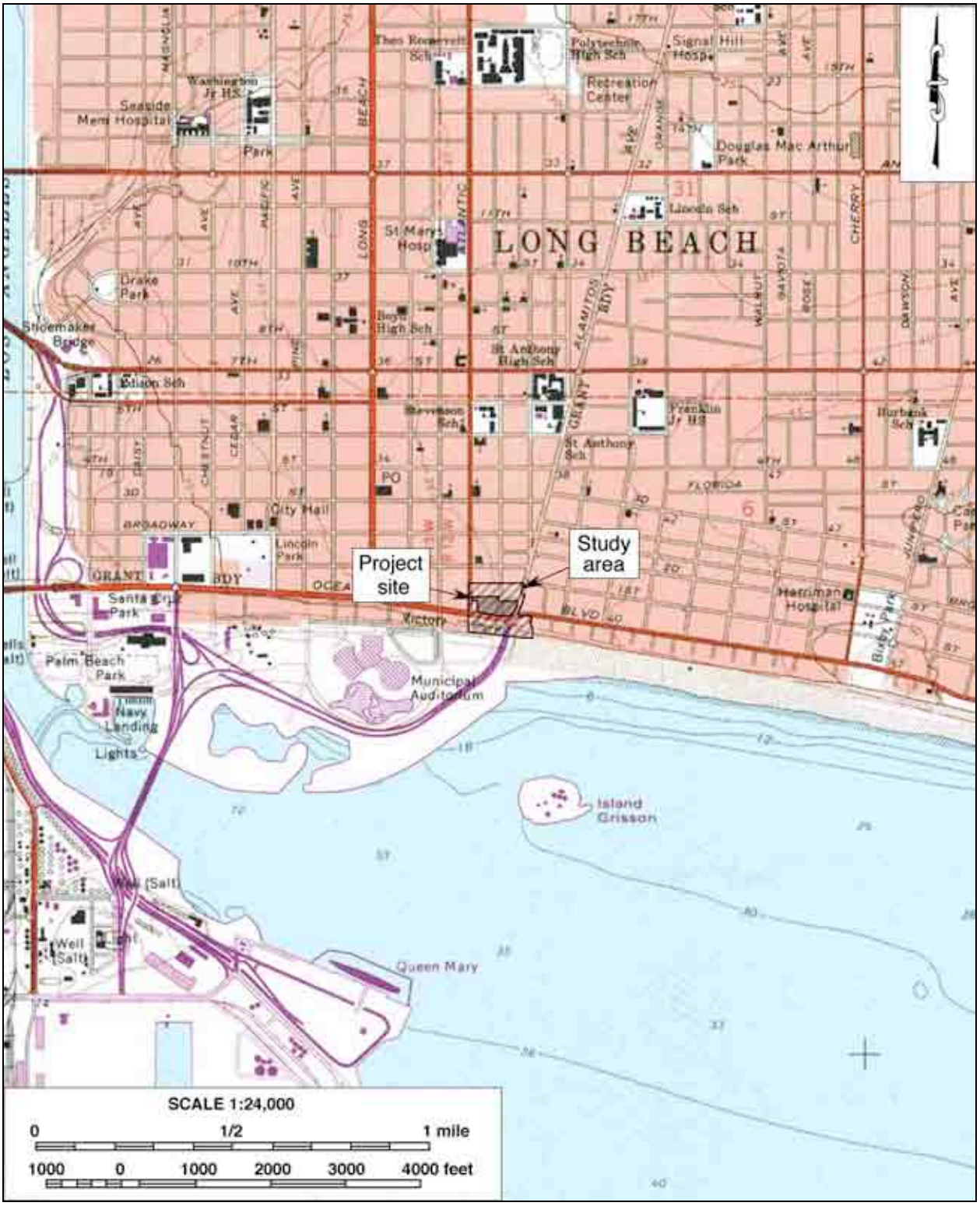

Figure 2. Project location. (Based on USGS Long Beach, Calif., 1:24,000 quadrangle [USGS 1981])

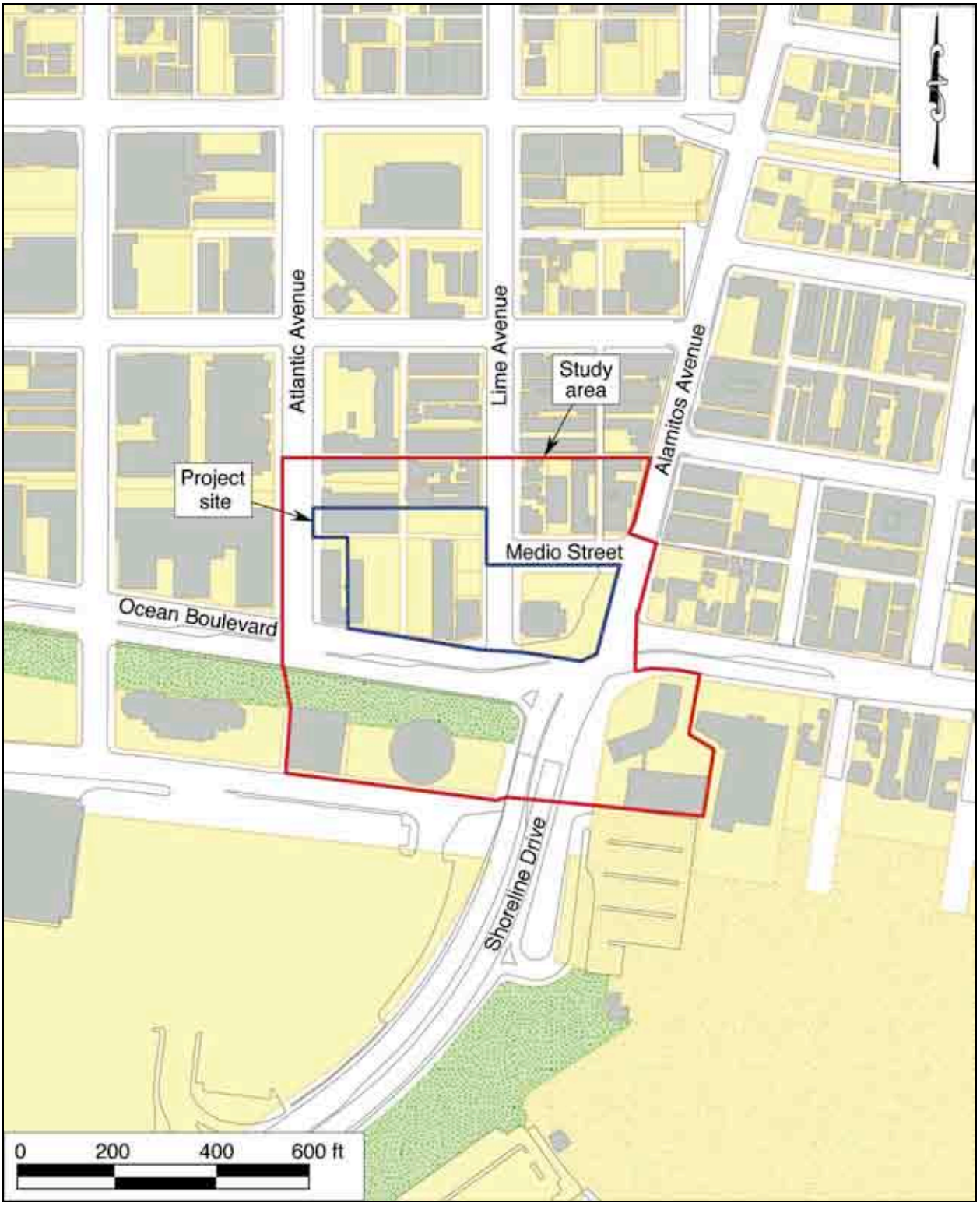

Figure 3. The project site and the study area.

provisions and the City ordinance. In light of the current land use within the study area, buildings and other built-environment features were the focus of the survey.

In order to facilitate the proper identification and evaluation of potential "historical resources" within the study area, CRM TECH reviewed existing cultural resources records, pursued historical background research, consulted with groups and individuals active in local historic preservation, and conducted a systematic field survey. These research procedures were carried out primarily by Staff Historians/Architectural Historians Bai "Tom" Tang and Casey Tibbet, Staff Historian Terri Jacquemain, and historian/ architectural historian Jennifer Mermilliod of JM Research and Consulting, a sub-consultant under contract with CRM TECH (see App. 1 for personnel qualifications). The following report is a complete account of the methods, results, and final conclusions of the study.

SIGNIFICANCE CRITERIA

The objective of the survey is to identify all buildings, structures, objects, sites, or other features in the study area that are more than 45 years of age or otherwise demonstrate the potentials to be of historic significance, and to determine whether these properties meet the official definitions of "historical resources," as provided in CEQA.

According to PRC §5020.1(j), "'historical resource' includes, but is not limited to, any object, building, site, area, place, record, or manuscript which is historically or archaeologically significant, or is significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California." More specifically, CEQA guidelines state that the term "historical resources" applies to any such resources listed in or determined to be eligible for listing in the California Register of Historical Resources, included in a local register of historical resources, or determined to be historically significant by the Lead Agency (Title 14 CCR §15064.5(a)(1)-(3)).

Regarding the proper criteria of historical significance, CEQA guidelines mandate that "a resource shall be considered by the lead agency to be 'historically significant' if the resource meets the criteria for listing on the California Register of Historical Resources" (Title 14 CCR §15064.5(a)(3)). A resource may be listed in the California Register if it meets any of the following criteria:

(1) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
(2) Is associated with the lives of persons important in our past.
(3) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
(4) Has yielded, or may be likely to yield, information important in prehistory or history. (PRC §5024.1(c))

A local register of historical resources, as defined by PRC §5020.1(k), "means a list of properties officially designated or recognized as historically significant by a local government pursuant to a local ordinance or resolution." For properties within the City of

Long Beach, the City's Cultural Heritage Commission Ordinance provides criteria for designation of "landmarks" and "landmark districts," as defined in Long Beach Municipal Code §2.63.020. A cultural resource may be designated as a landmark or a landmark district if it meets one of the following criteria:

A. It possesses a significant character, interest or value attributable to the development, heritage or cultural characteristics of the city, the southern California region, the state or the nation; or
B. It is the site of an historic event with a significant place in history; or
C. It is associated with the life of a person or persons significant to the community, city, region or nation; or
D. It portrays the environment in an era of history characterized by a distinctive architectural style; or
E. It embodies those distinguishing characteristics of an architectural type or engineering specimen; or
F. It is the work of a person or persons whose work has significantly influenced the development of the city or the southern California region; or
G. It contains elements of design, detail, materials, or craftsmanship which represent a significant innovation; or
H. It is a part of or related to a distinctive area and should be developed or preserved according to a specific historical, cultural or architectural motif; or
I. It represents an established and familiar visual feature of a neighborhood or community due to its unique location or specific distinguishing characteristic; or
J. It is, or has been, a valuable information source important to the prehistory or history of the city, the Southern California region or the state; or
K. It is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type. (LBMC §2.63.050)

Under current City policies, properties that have been determined eligible for designation as landmarks or landmark districts are also considered "historical resources" for CEQA-compliance purposes. Other properties that constitute "historical resources" under CEQA include those that have been formally determined to be eligible for listing in the National Register of Historic Places, which are automatically eligible for listing in the California Register, and those identified through community surveys conducted according to methodology standards set forth by the California State Office of Historic Preservation.

HISTORIC CONTEXT

The historic context is a valuable component of the survey process, as it contributes to an understanding of the history, people, patterns, and periods of development of a site, community, area, or region as reflected in the built environment. Shaped by place and time, the historic context organizes the narration of the historic development of an area into cohesive historic periods, or themes, such as times of residential or commercial development; cultural and social change; industrial, agricultural, or engineering achievement; or physical growth, including the appearance of architectural styles and building forms. The evolution and impact of the themes are supported by historical research and illustrated by the presence of physical resources that are categorized by

property type, a grouping of individual properties that share physical or associative attributes. In this way, the context becomes more than a historical narrative; it is a guide with which to examine the relative integrity and importance of the potential individual resources within the study area, giving those involved in preservation planning a tool with which to make important decisions about the significance of, and the potential impact of effects to, extant resources (NPS 1985:14-15; 1986:6-9).

A focused historic context was developed that centered on the defining elements of theme, place, and time. Themes have been organized according to major periods of settlement and growth as evidenced by once extant and present resources within the study area, which are organized by property type and serve to clarify the significance of the themes. As later development patterns illuminated in the study area by extant resources were influenced by the early history and development of the city, the theme Early Settlement and Incorporation, 1881-1901, is included to provide a contextual basis from which to evaluate the relative import of subsequent periods of growth even though resources constructed before 1901 are no longer present. Another theme, Shoreline Development, potentially exists within which extant resources in the study area may be associated, but that was not developed as part of this study as other development patterns were deemed more significant. Other themes presented, which do directly relate to extant resources, are Early 20th Century Development and Expansion, 1902-1920; Industrial Development and Growth, 1921-1942; and Post-WWII and Modern Development, 1952-1975. History, development, related property types, and architectural styles are explored, as appropriate, within each period. Finally, an additional, overlapping theme is offered, 20th Century Apartment Development, 1908-1964, which seeks to extract multi-family property types from the three broader periods and patterns of development as a separate and significant theme.

HISTORICAL OVERVIEW

The City of Long Beach is located in southwestern Los Angeles County, which received the earliest European visitors in the late 18th century with the arrival of Spanish explorers and missionaries. Mission San Gabriel, originally founded in what is now Montebello, was awarded jurisdiction over most of this region after its establishment in 1771. Ten years later, the Pobladores, a group of 12 families from present-day Mexico, constituting about 40 people, founded a community in what is now the downtown area of the City of Los Angeles (Anonymous n.d.). The settlers, who were reportedly recruited to establish a farming community to relieve Alta California's dependence on imported grain, named the area el Pueblo de Nuestra Señora la Reina de Los Angeles de Porciuncula, or the Pueblo of Our Lady the Queen of the Angels of Porciuncula (*ibid.*; Robinson 1959:5).

During the Spanish and Mexican reign in Alta California, the southern portion of present-day Los Angeles County was held in a variety of land grants. By 1784, Juan Manuel Nieto, a Spanish soldier, had become the area's first non-religious settler and secured a 145,000-acre temporary land grant from the King of Spain. After his death in 1804, the land was divided among his heirs into five smaller ranchos, including Rancho Los Alamitos and Rancho Los Cerritos, which were later confirmed by the Mexican government in 1834 after it gained independence from Spain in 1821. These two ranchos encompassed the bulk of what is now the City of Long Beach, and the boundary line between them runs along the eastern edge of the study area.

Between 1800 and 1834, the Nieto family built an adobe home on a hilltop in Rancho Los Alamitos near today's Anaheim Road (Mullio and Volland 2004:19*)*. In 1842, Abel Stearns, a prominent American-born-ranchero, purchased the land and improved the old adobe for use as his summer house. With the discovery of gold in California and the resultant influx of people to the area between 1849 and 1855, Stearns and other cattle ranchers experienced a brief period of prosperity. However, the 1860s saw a decline and around 1878, John Bixby began leasing Rancho Los Alamitos (*ibid.*). Three years later, J. Bixby and Company, along with Isaias W. Hellman, a banker and local investor, purchased Rancho Los Alamitos (*ibid.*). Between 1878 and 1887, John Bixby made many improvements to the rancho and brought in pure-bred sheep, horses, and registered Holstein dairy cattle, but in 1891, the rancho was divided. The southern 6,800 acres (now Los Alamitos and Leisure World) went to the Hellman family, the middle acreage remained with John Bixby's family, and the northern acreage went to the J. Bixby and Company partners (*ibid.*:20). The Bixby family also owned Rancho Los Cerritos and had a major influence on the development of Long Beach.

Shortly before the American annexation of Alta California in 1848, Massachusetts-born Johnathan Temple bought the 27,000-acre Rancho Los Cerritos where he constructed a two-story adobe house in the Monterey Colonial style in 1844. In 1866, Flint, Bixby, and Company bought the rancho from Temple. From 1866 to 1881, John Bixby's cousin Jotham Bixby and his family lived in the adobe house. In the 1880s, Jotham Bixby began selling land to developers in areas that would later become the Cities of Long Beach, Lakewood, Bellflower, and Paramount, among others (Mullio and Volland 2004:19). Long Beach was originally founded in 1881-1883 as William Willmore's American Colony project.

William Erwin Willmore first visited the area in 1870, and later emigrated from London. He obtained a job promoting southern California real estate with Jotham Bixby and served as the southern manager for the California Immigrant Union, which encouraged settlement and facilitated large real estate deals (Mullio and Volland 2004:21). In 1881, Willmore bought 4,000 acres of Rancho Los Cerritos from Bixby, and announced plans for the American Colony, also known as Willmore City (*ibid.*). The colony encompassed the entire study area and was bounded by present-day Magnolia Avenue on the west, Alamitos Avenue on the east, 10th Street on the north, and the Pacific Ocean on the south. Ocean Park Avenue (now Ocean Boulevard) and American Avenue (now Long Beach Boulevard) were planned to be the main thoroughfares.

At the time, the only building in the proposed colony was an old sheepherder's shack used by the Bixby ranch personnel, which was located near the present-day intersection of 1st Street and Pine Avenue (JHRA 1988:11). The colony was marketed as a new seaside resort in newspapers throughout the country, including the *Los Angeles Times*, in 1883 (Figs. 4, 5). Despite the extensive marketing, very few lots were sold, and Bixby regained ownership by default in 1884. Under new ownership of the Long Beach Land and Water Company, the colony was renamed Long Beach (Weinman and Stickel 1978:63). Shortly thereafter, with the phenomenal increase in the number of settlers arriving in southern California in the late 1880s, the future of the colony turned. In 1888, the City of Long Beach incorporated with 59 buildings and a new school (Anonymous 2001-2002).

Between roughly 1891 and 1910, seaside facilities were the focal point of development in the little town (JHRA 1988:12). These facilities attracted tourists from nearby communities,

THE AMERICAN COLONY

Good Soil!
Abundance of Water!
Beautiful Location!
Delightful Climate!
Magnificent Beach!

The land is sold in tracts of from 5 to 40 acres, with perpetual water right, at from $50 to $75 per acre. The water is now being placed in Iron Pipe on all parts of the land.

Willmore City!

The most beautiful SEASIDE RESORT in Southern California. Desirable lots for sale now at from $50 to $100 each. Reached by cars to Willmore Station, on Wilmington and Los Angeles railroad; thence by horse car three miles. Take 10 a. m. train, Commercial Street depot.

AMERICAN COLONY LAND OFFICE,
POSTOFFICE BUILDING,
Spring street, with Compton & Kerr
For Colony papers, circulars, maps, etc., address
W. E. WILLMORE, Sec'y,
feb2-d&wtf Los Angeles, Cal.

Figure 4. American Colony advertisement (*Los Angeles Times* 1883a).

which in turn created a demand for more and better transportation. Trains had been serving the area since as early as 1869, when Phineas Banning constructed a 22-mile railway from Los Angeles to San Pedro, but it was 1891 before the Long Beach City Council allowed the Los Angeles Terminal Railroad Company to install a rail line along Ocean Avenue to connect Long Beach with Los Angeles (*ibid.*:13; Mullio and Volland 2004:21). By 1902, the Pacific Electric line also provided service into and around the city (Mullio and Volland 2004:23). In the following years the shipping industry began to develop at the port, led by John F. Craig who relocated the Craig Shipbuilding Company from Ohio to Long Beach in 1907 (*ibid.*:24; Weinman and Stickel 1978:63). The Long Beach Harbor opened in 1911, following a period of explosive growth that resulted in a population jump from 2,252 in 1900 to 17,809 in 1910 (U.S. Census Bureau 1900; 1910; Anonymous 2001-2002).

Seaside Camp.

ARRANGEMENTS FOR

SUMMER SEASON, 1883.

A CAMPING GROUND has been established on PACIFIC PARK BLOCK, fronting the beach at

WILLMORE CITY,

the new Seaside Resort on the American Colony Tract. The camping ground is supplied with good, soft water, piped from flowing artesian wells. The Beach abounds with shells and sea-moss, and is always a delightful drive, excepting at extreme high tide.

SURF BATHING

can be enjoyed at all times with perfect safety, free of undertow and sea-weeds. The Bath-houses and Pavilion, now being built, will afford ample bathing facilities. Bathing suits furnished and suits taken care of at very reasonable rates by the bath-house keeper. A Feed Corral is located near the Camp, where hay and grain will be sold and horses kept at reasonable rates, also wood furnished to campers. No saloons where intoxicating liquors are sold will be permitted in the Camp nor on the premises.

TENTING PRIVILEGES FREE,

but there will be a small charge for use of water for domestic purposes. Willmore is reached by good roads from all parts of the valley, and by railroad with horse car connections at Willmore Station, from Los Angeles.

We invite all order-loving and well-disposed persons to make this their summer seaside resort.

Choice Seaside Building Lots for sale at $50 to $150 each. For circulars and maps and for all further information address or apply to

W. E. Willmore.
AMERICAN COLONY OFFICE,
Room 3, P. O. Building, Spring st.
LOS ANGELES, CAL.
fg.tf

Figure 5. Seaside Camp advertisement (*Los Angeles Times* 1883b).

Perhaps as a result of this aggressive growth, in the 1910s and 1920s efforts were made to impose a "City Beautiful" plan on Long Beach (Gebhard and Winter 1985:96). In general, this reform-minded movement sought to remedy social problems and increase civic loyalty through beautification of the city. The movement favored the Beaux-Arts and classical styles because of their dignified beauty, and supported the establishment of a monumental core or civic center, wide, tree-lined boulevards, and comprehensive city planning. As early as 1909, the movement as a whole came under fire for being expensive, impractical, and elitist. Although conflict between beautification and commerce was evident in Long Beach as well, the city was clearly proud of its architecture and the role it played in attracting and keeping residents and businesses. The importance of this was discussed in news articles from 1917 and 1922, which proudly noted that Long Beach was a leader in a variety of architectural styles, such as Swiss Chalet, Bungalow, and "Aeroplane" (Mullio and Volland 2004:27). In fact, many well-known architects and designers of the time, such as Greene and Greene, Irving J. Gill, Coxhead and Coxhead, and the Olmstead Brothers, constructed noteworthy projects in the city and others became distinguished as their designs began to adorn the streetscape.

In 1921, the discovery of oil in Signal Hill was the catalyst for a "million-dollar-per-month" building boom in the downtown area (Anonymous 2001-2002). Despite, or perhaps because of the conflict between beautification and commerce, in the 1920s an organization of architects known as the Long Beach Architectural Club implemented comprehensive decisions regarding local architecture. Even in modest neighborhoods from that period an overall approach to design is evident. In 1928, the Pacific Southwest Exposition was held in Long Beach, featuring a conglomeration of faux Moorish buildings designed by local architect Hugh R. Davies. The exposition likely influenced the incorporation of "exotic" styles into the architectural fabric of the city and helped keep Long Beach on the cutting edge of architectural design.

Although many communities felt the effects of the Depression soon after the stock market crashed in 1929, it was not until 1932 that the Depression descended on Long Beach, and the tourist industry, a Long Beach staple, evaporated. In 1933, a magnitude 6.3 earthquake destroyed or damaged many of the masonry buildings in the Long Beach area. As a result of this disaster, the city received federal aid and this, coupled with the rebuilding process, jump-started the local economy. Although Long Beach had long had tougher-than-average building codes, local Assemblyman Harry B. Riley successfully campaigned for even stricter building and engineering codes to ensure that schools, in particular, would be safer. Many of the buildings that were repaired or rebuilt during this period incorporated the Art Deco or Streamline Moderne styles (Gebhard and Winter 1985:96). In 1935, thanks to the federal Works Progress Administration (later Works Projects Administration) funding, many parks and transportation facilities in the city were improved (Mullio and Volland 2004:31). In addition, the Federal Art Project subsidized art, literature, music, and drama and engaged artists for public projects, at a time when the artist's enclave in the East Village area of downtown Long Beach was growing, producing a lasting legacy of public art in the city (*ibid.*).

In 1937, the Navy opened its first permanent base in Long Beach, Reeves Field, on Terminal Island. Three years later, Douglas Aircraft built a new facility adjacent to the Long Beach Airport that eventually created more than 41,000 jobs. In 1941, the Roosevelt Naval Base, shipyard, and hospital were constructed and in the same year, an 8.9-mile breakwater was constructed by the federal government, creating 30 square-miles of protected anchorage and effectively eliminating the surf and sand in Long Beach.

The national and local wartime boom that carried the country out of the Depression also propelled most communities into an unprecedented period of post-war growth, but, while outlying areas grew in the postwar climate, many downtown areas suffered, including Long Beach. By the late 1950s and early 1960s military downsizing and the addition of major tourist attractions such as Disneyland and Knott's Berry Farm in neighboring communities took a toll on the city's economy. Although the city had gained some renewed interest as a destination spot after bringing the Queen Mary to Long Beach Harbor in the late 1960s, redevelopment efforts and the construction of freeways failed to obtain the desired results. Long Beach was a city in transition with many of its grand buildings falling into neglect, while others were destroyed by urban renewal projects.

By 1972, with much of the downtown area blighted, the citizens finally took action, stopping the completion of the Garden Grove Freeway (SR 22), which would have wiped out residences and businesses along 7th Street, just north of the study area (Mullio and

Volland 2004:39). Despite the public's increasing interest in preservation, redevelopment efforts continued to cause the loss of important historic buildings such as the Art Deco-style city offices and the historic Carnegie Public Library (Mullio and Volland 2004:41). In the 1980s, the pattern of redevelopment continued with buildings on six blocks in downtown being removed, including noteworthy examples of the PWA Moderne style such as the 1930-1932 Long Beach Municipal Auditorium, the 1933-1934 City Hall, and the 1936-1937 Veterans Memorial Building (Gebhard and Winter 1985:96).

In reaction to the public outcry over the loss of these buildings, in 1978 the City established the Cultural Heritage Committee and authorized it to identify and protect historic resources by granting them historic district status. A decade later, the Cultural Heritage Committee became a City commission. In the early 1990s, the city began to thrive as major projects occurred in the downtown area. Around 1995, the construction of the Aquarium of the Pacific and the renovation of the Long Beach waterfront area began. Since then, redevelopment and preservation efforts together have achieved a reinvigorated downtown with many noteworthy buildings representing a wide variety of architectural styles and the work of several renowned architects, including Julia Morgan, Edward Killingsworth, Greene and Greene, and Raphael Soriano. Today Long Beach is once again a destination spot and a diverse and thriving community, with a population of approximately 440,000, an area of around 50 square miles, and a thriving arts culture centered in the East Village.

EARLY SETTLEMENT AND INCORPORATION, 1881-1901

History and Development

Though first occupied during the Spanish and Mexican reign in Alta California, Long Beach (then Willmore City) was officially founded from a small portion of the Los Cerritos Rancho in 1881-1883 as William Willmore's American Colony project. The southern manager for the California Immigrant Union, Willmore may be considered a "booster," or promoter, not only of local real estate, but of the Southern California lifestyle, a newly formed, overstated, and, ultimately, lasting concept (McWilliams 1973:96, 119). Like fellow boosters in other emerging Southern California towns, Willmore capitalized on key, locale-specific assets, and Willmore City was touted as a healthful new seaside resort in newspapers throughout the country, including the *Los Angeles Times*. Promoting tourism and settlement at once, early ads offered a combination of enticing phrases like, "Magnificent Beach!" and "Good Soil!" (Fig. 4) to tempt both tourist and prospective colonist, who, Willmore anticipated, "would raise oranges, lemons, figs, olives, almonds, walnuts, and would also indulge in dairy farming" (Robinson 1948:11). Another ad promoted the "Summer Season, 1883" inviting "all order-loving and well-disposed persons to make this their summer seaside resort" while also offering seaside building lots for $50 or $100 (Fig. 5). Despite extensive and clever marketing, Willmore's booster days were short-lived, and Jotham Bixby resumed ownership by default in 1884 and soon sold the town to a new syndicate called the Long Beach Land and Water Company, who changed the colony's name to Long Beach. Finally, a new syndicate, the Long Beach Development Company, took ownership in 1887 (Weinman and Stickel 1978:63).

Aside from 800 acres of marshland to the west, the new colony was bounded by present-day 10th Street on the north, the Pacific Ocean on the south, Magnolia Avenue on the west, and Alamitos Avenue on the east, which served as the boundary line between the Los

Cerritos and Los Alamitos Ranchos (Weinman and Stickel 1978:63; Robinson 1948:map). The study area is also bounded by Alamitos Avenue on the east and included in Willmore's original American Colony, though the earliest development was far to the west between Pacific and Locust Avenues (east-west) and 3rd and Ocean Park Avenues (NORTH-SOUTH) and included the only then-extant building in the proposed colony, an old sheepherder's shack used by the Bixby ranch personnel near 1st Street and Pine Avenue (JHRA 1988:11). This area is just northwest of the planned major arterial streets—Ocean Park Avenue (now Ocean Boulevard) and American Avenue (now Long Beach Boulevard)—which form a rough T-intersection at the Pacific Ocean and remains the civic heart of downtown Long Beach. The study area is included in the eastern limits of downtown and the southern limits of the East Village, an artist's colony that emerged in the 20th century.

In 1888, the City of Long Beach incorporated the area bounded by Hill Street to the north, the San Gabriel River to the west, Alamitos Avenue to the east, and the Pacific Ocean to the south with 800 citizens, 59 buildings, and a new school amid a period of unprecedented migration of tourists and settlers into Southern California in the late 1880s (Anonymous 2001-2002; Sanborn 1888; JHRA 1988:12). Advertisements for the seaside resort community took soon on a competitive tone, seeking to direct the flow from other burgeoning Southern California towns to Long Beach, which ultimately revitalized the little colony. Advertisements in 1889 likened the new city's 10-mile stretch of firm, level beach to "the Grandest Boulevard in the World" and named Long Beach "the peerless sea-side resort of the Pacific Coast" (Larkey 1990:10). In this same ad, the Long Beach Development Company also claimed, as other Southern California cities did, a local, cure-all climate, asserting, "this water has been noted for years as a cure for Kidney troubles, and taken in connection with hot salt water baths, has made some wonderful cures" (*ibid*.) Another ad boasted that Long Beach was the destination spot of residents in *other* Southern California cities, including Los Angeles, Pasadena, Monrovia, Riverside, San Bernardino, Ontario, Pomona, Whittier, Santa Ana, Orange, and Anaheim and used testimonials to claim that Long Beach was "the finest [beach] in the world" and "more attractive than Newport" (Larkey 1990:11).

Promoters of Long Beach may have been a bit enthusiastic in stating its charms and statistics, as Sanborn maps in 1888 and 1891 record 800 residents in those years rather than the 1200 claimed by the advertisements of the Long Beach Development Company, but certainly, Long Beach did offer many natural amenities and several fine hotels like the grand Long Beach Hotel, the Delmonico Hotel, and the Bay View Hotel, among other smaller hotels and lodging houses, YMCA reading room, skating rink (mostly vacant), Presbyterian Church, and growing number of one-story cottages and some two-story homes (Sanborn 1888; 1891).

Along with the healthful climate and beauty of the seascape, the destination choice of visitors and future citizens was influenced by the presence of rail transportation. Travelers, boomers and boosters from the East and Midwest had begun to flood California and the southern California region, particularly, with the completion of the joint, Central Pacific-Union Pacific transcontinental railroad to San Francisco in 1869, and the tide was later spurred to unprecedented proportions with the inevitable competition between two transcontinental giants rail giants, the Atchison, Topeka, and Santa Fe and the Southern Pacific. Both rail companies cut passenger rates sharply and repeatedly to win passengers,

and the ticket price from Missouri Valley to southern California was soon reduced to $1. More than 60 new towns were laid out in southern California between 1887 and 1889. Most of these towns were more populated by empty subdivided lots than by residents and vanished when the boom collapsed by 1889, but in general, the 1880s contributed a considerable increase in wealth and approximately 137,000 tourists-turned-residents to the region (McWilliams 1973: 113-122).

Long Beach, naturally, sought to funnel these newcomers from other local cities, some of which exceeded Long Beach in population by thousands and even tens of thousands of residents (Sanborn 1888, 1890) and was assisted by the availability of local rail transportation. Trains had been serving the general area since as early as 1869, when Phineas Banning constructed a 22-mile railway from Los Angeles to San Pedro, but it was 1891 before the Long Beach City Council allowed the Los Angeles Terminal Railroad Company to install a rail line along Ocean Avenue to connect Long Beach with Los Angeles (JHRA 1988:13; Mullio and Volland 2004:21). And the Southern Pacific overtook the Long Beach Railroad shown along 2nd Street at Pacific Avenue by 1898. The Los Angeles Terminal Railroad, later San Pedro, Los Angeles, and Salt Lake Railroad (SPLA&SL), tracks and a shed were extant by 1902 within the study area and once cut north across the property now addressed as 777 E. Ocean Boulevard.

By 1895, development had spread a bit to the northeastward, as evidenced by Sanborn maps, which document development as far north as 5th Street and east to Linden Avenue, but had mainly increased in density. Despite intensive advertisement and local rail service, Long Beach did not gain much in terms of permanent residents or land development from the late 1880s boom. Sanborn maps estimated the population in 1895 at 1200, and in 1898, differentiated between winter residents (2000) and summer residents (6000), clearly indicating that the city's prosperity was dependent on seasonal tourism and its popularity on seaside amenities.

Sources differ on the date of construction of Long Beach's first "pleasure wharf," but it appears to have been constructed in 1885, south of Ocean Park Avenue. A pier at the southern terminus of Magnolia Avenue followed in 1888, and the Pine Avenue, or Municipal Pier, was constructed in 1893 (Weinman and Stickel 1978:63). These seaside amenities are extant on the 1895 Sanborn map, which shows one small bathhouse and a pavilion at the base of Cedar Avenue, south of Ocean Park Avenue, flanked by the two piers. The landscape beyond (north of) the shoreline also evidenced the key to the local economy.

Where Long Beach had first been developed primarily with modest single-family residences mixed with various-sized hotels, the 1890s saw the addition of many more small-scaled or mixed use lodging houses, strings of small, attached dwellings (called courts), cottages, cabins, and tents (Sanborn 1891; 1895; 1898), which likely indicated that the source of the tourist population was nearby or regional Southern Californians, who may have been most comfortable in familiar, informal accommodations, unlike more distant visitors from the East and Midwest. In addition to local rail service, interaction between towns may have been facilitated by the sharp increase in popularity of bicycling, which was fueled by modifications in bicycle design from the high-wheeler to the safety bicycle in the 1890s, and prompted the founding of local wheelman's clubs and the organization of formal races and informal pleasure rides.

From 1895 to 1902, the geographic boundary of the most development within Long Beach expanded northwest to Anaheim Street (north) and Monterey Avenue (west) to accommodate the now growing population, which had increased to approximately 4,000, presumably permanent, residents, according to Sanborn maps. It is not until 1898 that Sanborn maps cover a portion of the study area, which was already improved with six single-family (three one-story and three two-story) residences north of Ocean Park Avenue. One property also included three small cabins and a "tent on frame," another housed a barn, and three sheds were also extant. The two-story, single-family residence located at the property now addressed as 40 Atlantic Avenue (then 78 Atlantic Avenue) is labeled "Retreat," which likely indicates it was leased in part or entirely to tourists or visiting families. Several other smaller, one-story dwellings along Atlantic, immediately north of the study area were also named—Sweet Rest, The Buckeye, Pelican Lodge, Nutmeg, Florentia, and Green Mountain—and many were also located farther west. Many more tents, cabins, unnamed dwellings, and barns were extant at this time throughout the small town, north and west of the study area, and several larger lodging houses or small inns were situated along Ocean Park and American Avenues (now Long Beach Boulevard) and farther west. Clearly, the evenly mixed presence of named and unnamed dwellings, barns, sheds, cabins, and tents indicates that housing stock for permanent residents, who may have been engaged in light agriculture, developed alongside housing tailored to accommodate the growing tourist population, at least in the summertime. No commercial property existed during this period in or near the study area, but was concentrated along Pine Street to the west, south of 2nd Street.

Property Types

Property types once most closely associated with the early settlement and incorporation of Long Beach and within the study area consist of one- and two-story residences, including residences converted for lease or leased part time to tourists; barns; sheds; cabins; tents on frames; and railroad-related buildings, structures, or objects. However, all single-family residences, barn, sheds, cabins, and tents on frames from this period that once populated the study area are no longer extant.

The former railroad right-of-way of the Los Angeles Terminal Railroad, and later the SPLA&SL Railroad, is located along Ocean Boulevard, and railroad tracks and a shed were once extant within the study area. However, no stations, buildings, structures, tracks, spurs, signs, or other related objects or features have been identified within the study area.

Architectural Styles

As resources from this period of development are no longer extant within the study area, the architectural styles of the Victorian period and at the turn of the 20th century that are seen in many other areas of Long Beach are not explored here.

EARLY 20TH CENTURY DEVELOPMENT AND EXPANSION, 1902-1920

History and Development

By now, the primary economy of Long Beach seemed fully seated in tourism, and seaside facilities were the focal point of development into the first decade of the 20th century

(JHRA 1988:12). By 1902, the larger, more sophisticated Pavilion and Bath House with bowling alley was in place, (Sanborn 1902), and these facilities attracted tourists from nearby communities, which in turn created a demand for more and better transportation and seasonal or temporary accommodations. By 1902, Henry Huntington's Pacific Electric Streetcar Company also provided service into and around the city. Interurban Red Cars shuttled people to and from nearby towns and all over Southern California, Yellow Cars took Long Beach residents to downtown and shopping, and the Big Red Cars went between Los Angeles and Long Beach (Cadwaller 1995:35). While the PE undoubtedly increased the number of seasonal visitors and part time residents, the extension of the Southern Pacific line into Long Beach and the expansion by 1904 of the SPLA&SL (co-owned by Union Pacific after 1921) may have encouraged the growth of the seasonal and permanent population from points east (JHRA 1988:13).

According to Al Brown, a former Merry-Go-Round operator at the Pike, the arrival of the Pacific Electric, along with the construction of Colonel Charles Drake's Salt Water Plunge in 1902, was responsible for bringing "hordes" of visitors to Long Beach and the pleasure wharf, many of whom stayed all day long and even into the night when automobile travel became more popular (Berner 1995:4). Far from the only attraction, the huge salt-water plunge was housed in a much larger, more sophisticated Bath House along with a bowling alley at the base of Pine Avenue (Sanborn 1902). By 1905, attractions at the pleasure wharf had multiplied, now offering a boardwalk with more than 30 seasonal booths, including candy shops, popcorn vendors, and a palm reader, as well as a Merry-Go-Round and a SPLA&SL train station right at the Municipal Pier (Sanborn 1905). The first small wooden roller coaster, sometimes known as "The Figure Eight" or simply "The Roller Coaster," is reported to have been present on the beach from 1907-1914, replaced by the Jackrabbit Racer in 1915, though they are not clearly defined on Sanborn maps (Faher 1995:9; Berner 1990:69). By 1908, the grand Virginia Hotel and Majestic Dance Hall were added south of Ocean Park Avenue at S. Magnolia Avenue, the "Walk of A Thousand Lights" was identified on the boardwalk (officially named "Pike" on the 1914 Sanborn map), a scenic railroad is documented next to the Merry-Go-Round, though one source indicates the railroad never materialized (Berner 1990:69), and the Municipal Auditorium was constructed south of Pine Avenue, adjacent to the Municipal Pier (Sanborn 1908; 1914). While some visitors likely still enjoyed a leisurely bicycle ride to the pleasure wharf from neighboring towns, like Tharon Hodge, who remembers riding his bike from Santa Ana to the Pike as a boy in 1917 (Berner 1995:15, 16), or, later, a fashionable automobile excursion, reliance on the Pacific Electric for intra- and interurban travel was swift and nearly total for many decades.

In the early years of the 20th century, another industry began to emerge in Long Beach to rival tourism. In 1905, the Los Angeles Dock and Terminal Company purchased the 800 acres of marshland that had been included in the sale of the town to the Long Beach Development Company (1887) and began to improve the area in preparation for shipping. Beginning in late-1906, the San Gabriel River was dredged, and a 1,400-foot turning basin and three channels were created (Weinman and Stickel 1978:63). The following year, John F. Craig relocated the Craig Shipbuilding Company from Ohio to Channel Three in the new, privately owned Long Beach Inner Harbor. A 500-foot-long municipal wharf was constructed on the same channel in 1911, and the Port of Long Beach was officially opened in June 1911 (*ibid*.:63; Mullio and Volland 2004:24). The City of Long Beach regained its substantially improved, 800-acres of marshlands-turned harbor, in early 1917 after

devastating floods (1914 and 1916) caused the collapse of the Los Angeles Dock and Terminal Company, just in time to play a key role in wartime shipping, including the transportation of ships, food, clothing and ammunitions and the construction of ships and submarines, among the many other WWI support efforts in which Long Beach residents engaged. The following year, the City and the Army Corps of Engineers permanently established regular navigation between the Los Angeles and Long Beach inner harbors by improving the Cerritos Channel (Weinman and Stickel 1978:64; Berner 1990:67).

Not everyone in Long Beach was employed at the shore or harbor. Willmore's early vision of a vigorous seaside industry among an agricultural community was close to a reality, though agriculture in Long Beach was never the primary economic industry it was in many other Southern California communities. Many small-scaled family farms, some with livestock, were scattered throughout the then-rural areas of the city such as that of the Boyer family who in the late 'teens had two milk cows, Daisy and Buttercup, some chickens and rabbits, and also grew alfalfa and a variety of vegetables at 1111 Loma Avenue (Kimball 1995:25). Many truck and mid-sized farms, ranches, and dairies thrived to the north and east of the growing downtown core as far as Anaheim Street and east to about Temple Avenue in the early 20th century and later at Signal Hill (Ward 1976:45). In addition, residents were employed in various trades, and many worked in Los Angeles but lived in Long Beach.

In addition to convenient transportation, seaside amenities, and a burgeoning harbor industry, a series of annexations to the city in the first decade of the 20th century, including the absorption of the adjacent (east) Alamitos Beach (1905), Carroll Park (1908), and Belmont Heights (1911) helped to inflate the permanent local population (Mullio and Volland 2004:23; Weinman and Stickel 1978:63), which immediately jumped from approximately 4,000 in 1902 to 12,000 in 1905 (Sanborn 1902; 1905) to 17,809 in 1910 (U.S. Census Bureau 1910), and the city expanded approximately 10 square miles by 1910 (Harshbarger 1999). Aside from annexations, the geographic boundaries of residential development did not expand as swiftly and dramatically as the population pressure increased in the core, and city leaders struggled to develop infrastructure apace with growth (*Long Beach Daily Telegram* 1912). Single-family residential construction was occurring in various areas of the city, including Belmont Shores, and in Naples on the Alamitos Bay Peninsula In 1904, Arthur M. Parsons and his son, Arthur C., began plans for a Venetian-style city, which would compete with Venice in the Santa Monica Bay. By 1907, Pacific Electric service on the Newport Line connected Naples with nearby communities and housing values were high (Mullio and Volland 2004:24). Because of bold development plans by the Parsons, which included streetscape elements like canals and pedestrian walkways, other improvements, such as sidewalks, curbs, gutters, streetlights, and parkways may have arrived in Naples before the downtown heart of the city. In addition, planning the streets, waterways, and walkways of the small peninsula community was a much more manageable task than that of the ever-expanding city as a whole. In 1912, the *Long Beach Press-Telegram* reported that of the 202 miles of streets within the city, only 30 miles, not quite 15%, had been paved.

Historic photos suggest that streetlights did not begin to appear on arterial streets until about 1920 (Ocean Park Avenue), and throughout the 1920s, north-south streets in the downtown core were populated with a few varieties of lamps. Seemingly too far east of downtown to have been included in the earliest streetscape improvements, Lime Street,

nevertheless, is lined with early 20th century fluted metal standards on a square base with acorn style post top luminaries (ca. 1907-1920). These standards appear to closely, or exactly, match those that appear on Ocean Park, Pine, and American Avenues circa 1924, but it is difficult to clearly see them in historic photos (USC Digital Archives 1910-1938), but the downtown core streets sport a five-light, park like post top luminaries. Interestingly, a Naples resident recalls that in the earliest days of Naples development, streetlights were brought by barge from Pasadena to illuminate the new Venetian community (Davidson 1994). These Naples streetlights do match the ones within the survey on Lime Avenue, as well as the ones continuing north on Lime Avenue beyond the survey boundaries, exactly.

It was in this period that multiple-family residential development in downtown and what is now the East Village began in earnest. Initially, the trend to accommodate more in the same space caused an array of multiple-unit manifestations, including duplexes, strips of attached dwellings (courts), multiple single-family dwellings on one property, and flats as well as residences that appeared as single-family dwellings but accommodated multiple units inside, either constructed or converted in this manner. In the first few years of this period, the numbers of these types of multiple-family properties increased and by 1905, small-scaled apartments and tenements were extant in the core area of the city. In a few short years, building more units within a single dwelling or lot had shifted to building up, and many more two- and three-story apartments were constructed in the core and on its perpetual edge, including the shoreline where by 1908, five small, two-story apartment buildings had sprang up on the water, east of S. Linden Avenue, one block west of the study area. By the end of the second decade in the 20th century, the increasing number of mid-sized, rectangular, multiple story, apartment style buildings, typically with three stories, clearly indicates that this type of multi-family construction had become an effective way to house Long Beach's growing population (Sanborn 1902-1914; Southwest Contractor and Manufacturer 1913).

In the portion of the study area north of E. Ocean Boulevard, on the eastern edge of downtown, several more single-family residences had been constructed in the first years of the century and these remained on individual lots. By 1908, one lot accommodated three dwellings and several lots held two single-family residences. The main residence at 619 E. Ocean Boulevard (now a parking lot) had been converted to tenements, and on the small block bounded by Lime and Alamitos Avenue (east-west) and Medio Street and an alleyway (north-south), more than one dwelling unit was extant on each of the five lots, totaling 15 dwellings. In all, 29 individual dwellings (mostly more than one to a lot), one multi-family dwelling (47 Lime Avenue, rear) one converted tenement building, and a strip of three attached dwelling units existed on 20 lots (Sanborn 1908). By the eve of WWI, two duplexes and another court (47 Lime Avenue) were added to the study area. Apartment construction had spread to the eastern edge of downtown, and the study area had not only increased in density, but also four properties contained mid-sized, three-story apartment buildings (615, 619, and 645 E. Ocean Boulevard). One large-scaled, 14-story edifice was constructed in 1929 along the shoreline (800 E. Ocean Boulevard), and the single-family residence at 615 E. Ocean Boulevard had been moved back on the lot and oddly incorporated into the construction of two apartment buildings (now a parking lot).

Similarly, the multi-family dwelling (1905) at 47 Lime Avenue was also shifted back on its lot and expanded to four apartments to accommodate the addition of four flats within a two-story building fronting Lime Avenue with two attached strips of three one-story units

each, forming a court to the rear (Sanborn 1914). Though Sanborn maps depicts this dwelling as a single-family residence in 1905, the 2,222-square-foot dwelling was constructed as a three-unit, multi-family residence for Thomas Wall, a local investment owner, and the 1907 City Directory clarifies this, advertising Mrs. S.E. Findlay's Furnished Rooms with Wall residing at 1105 Alamitos Avenue. A second, 4,593-square-foot, nine-unit building was added in 1913 after Assessor's records show that Emily Wall had became sole titleholder. Owned by the Wall family until 1920, another longtime owner, Peter L. Christenson (1921-1943) named the complex St. Ambrose Court in the 1920s, and a later owner, Louise Pelletier dubbed it Pelletier Court, though no name is advertised now. The presence and design of both buildings on the property indicate shifting development in downtown, from single- to multi-family residential construction, and architectural trends. As the façade and original porch are now partially removed or obscured, it is difficult to definitively classify the residence, but the form and detail of the multi-family bungalow evidences Neoclassical elements in the boxed eaves with returns and single and paired single-paned, double-hung windows with perhaps just a hint of the Bungalow influence to come in the ribbon of windows in the rear half story and the broad, flat window trim. The integrity of the residence has suffered irreversibly from the alteration of the porch, the alteration of the original dormer and the addition of a flat-roofed dormer on the north elevation, the destruction of the dwelling's context through its move to the rear of the lot, the addition of the 1913 multi-family building within two feet of the former façade, and the conversion of the remainder of the lot to an asphalt parking lot. The 1913 building has remained relatively intact, aside from interior upgrades and minor repairs due to fire damage (1979 and 1985), and, though essentially vernacular in design, details, like roof coping and tripartite windows appear to have been influenced by the Prairie style with fairly elaborate, Craftsman style, shaped wood brackets supporting red tiled awnings.

Another residence (42 Lime Street) that appears to have been constructed as a single-family dwelling with a detached, one-car garage fronts Lime Avenue from the rear of a multi-family property (703-05 Medio Street). Constructed sometime between 1908 and 1914 to the rear of a primary residence facing Medio Street (now apartments), it replaced a former, small one-story rectangular building, which a 1902 Sanborn map labels "Out Ho." and a 1905 Sanborn map labels "D" for dwelling after open porches had been added to the front and rear. The building existed in this form, in its same original orientation and proximity to the main house and a small, one-story ancillary building or structure at least until 1908 (Sanborn 1902-1914). The original owner is unclear, but Philander E. Hatch, a distinguished resident who served two banks—president of the National Bank of Long Beach and vice-president of the Long Beach Savings and Trust Company—is associated with the property in 1917, but living a bit to the east at 2203 E. Ocean Avenue (Directory 1916-1957; see also discussion in next section for 703-05 Medio Street). In 1965 a building permit for the addition of a storage unit indicates that the dwelling was in use as a one-unit apartment. Overgrown shrubbery makes it difficult to view the residence now, but it appears to be a simple vernacular cottage with a hint of Bungalow influence in its cross-gabled roof and offset entry porch with wood posts and picket balustrade, though in this early dwelling they are not fully developed.

Only one apartment building constructed within the study area at this time is still extant at 645 E. Ocean Boulevard (ca. 1911). The general form, mass, and height of this apartment building typifies those constructed during this earliest time of apartment-style, multi-family property development, though many others were already elongated to fill entire

lots. Approximately 11,000 square feet, the building accommodated 30 dwelling units constructed under the ownership of William Blackwood and William A. Preston (County Assessor 1910). Two single-family residences existed on this lot at the time the apartment was constructed, but its placement did not cause the contemporary demolition of the rear-most dwelling, and the other residence was extant behind the apartment until sometime after 1969 when a parking lot was added to the property (Sanborn 1969). Aside from alterations to the fenestration, the overall Streamline Moderne tone suggests that, like other buildings of its period, it was necessarily remodeled after the 1933 earthquake. No building permits indicate earthquake-related or other damage, repair, or remodel, however, many buildings in the downtown area that were repaired in the post-quake, Depression Era were done so with the assistance of federal aid and WPA work power. The influence of the then-popular Streamline Moderne style is apparent in many quake-damaged buildings, whose investment owners like Una V. Mayhill (1928-ca. 1938) likely took advantage of the complimentary, architectural facelift. No doubt, future owners such as Gladys Harris (1938-at least 1958) benefited from the modernization of the building's curb appeal, but, unfortunately, through these changes, the building's original architectural design has been lost for a new look not wholly Streamline Moderne, and only its mere presence and form testify to its original period of development.

In the midst of a steadily growing population and expanding multi-family residential development, the nationwide City Beautiful Movement, first espoused by Daniel Burnham at the 1893 World's Columbian Exposition, was gaining momentum and efforts were made to impose a "City Beautiful" plan on Long Beach (Gebhard and Winter 1985:96). In general, this reform-minded movement sought to remedy social problems and increase civic loyalty through beautification of the city. The tenets behind the City Beautiful Movement were not foreign to the early vision of the city, which proudly advertised an "intelligent, refined and moral class of citizens" (Larkey 1990:11) where "no saloons [were] tolerated, and all objectionable elements of society [were] kept out" (Robinson 1948:11). The movement favored dignified beauty and supported the establishment of a monumental core or civic center, wide, tree-lined boulevards, and comprehensive city planning. Turning municipal minds to the incongruent and piecemeal development patterns emerging around them was timely.

It was during this movement that Victory Park was added to the City's park system, which included Pacific Park (1888; formerly Lincoln Park at Pacific Avenue, north of Ocean Park Avenue) and Knoll Park (1905; now Drake Park at the western terminus of 9th and 10th Streets). Victory Park once stretched from Hart Way (west) to S. Alamitos Avenue (east; now Shoreline Drive south of Ocean Boulevard), south of Ocean Park Avenue, and a portion of the park is included in the study area. The park is unnamed on Sanborn maps as early as 1914, and some recollect that the park was dedicated in 1919, but a City ordinance passed in 1920 that dubbed it Victory Park as a tribute to WWI veterans and plans to place large-scale war memorabilia and a set of flagpoles seems to have not been realized (Case n.d.:629). The park dedication may have been a general, post-war honor to American WWI veterans, but former resident Mrs. Viva Bill Boyd Gliese recalls the resident disabled WWI veterans, some of whom had lost their legs in the war, accepting pennies on the beach for the magnificent sand sculptures that they created, and the tide destroyed, every day (Gliese 1976:11). Because of its seaside location, whether Victory Park was more associated with the City Beautiful Movement or the development of seaside amenities is uncertain. Development mainly in the 1960s and 1970s reduced the size of Victory Park drastically,

and modern alterations in the last few years have made the park not easy to discern from the few modern strips of landscaped frontage along Ocean Boulevard from Shoreline Drive to Magnolia Avenue. In addition, some similar remnants exist behind the modern high-rises on the south side of Ocean Boulevard that are municipally owned, but privately maintained. Though the hope is that latest revitalization efforts have made the park an "oasis in the city" and a "unique blend of open space and park amenities that incorporates public art elements, greenery and areas for the public to enjoy" (City of Long Beach n.d.), the effect within the study area is less cohesive than anticipated.

Property Types

Property types once within the study area most closely associated with the early 20th century development and expansion of Long Beach include single- and multi-family residences, including single-family dwellings converted to multiple-family use, flats, duplexes, and attached dwelling units, or courts; tenements, small- to large-sized apartment buildings, city parkland; and streetscape improvements, such as streetlights. Of these, the only properties still extant in the study area are a single-family residence (42 Lime Street), a multi-family residence (47 Lime Avenue, rear), a multi-family property of four flats and attached court (47 Lime Avenue), a three-story apartment building (645 E. Ocean Boulevard), the remnants of Victory Park, and the streetlights along Lime Avenue.

Architectural Styles

The City of Long Beach emerged from the Victorian Period into the Eclectic Period of Architectural design with a strong economic basis in tourism and the promise of a solid harbor industry. Though many owner-builders and local builder-designers, like C.T. McGrew, were responsible for housing the growing population, distinguished architects and emerging local designers, like Austin and Sedgewick, H.W. Metcalf, Scholes and Lochridge, and A.L. Reed, were also on the scene as were better-known architects and designers of the time, such as Greene and Greene, Irving J. Gill, Coxhead and Coxhead, and the Olmstead Brothers. The early-century period of the Eclectic movement offered fewer choices suited to modest residential design than after WWI and in the period-revival 1920s, and distinctly American styles ultimately prevailed, most notably the Craftsman style with its related forms, as Mullio and Volland note, such as Bungalow, "Aeroplane," and Swiss Chalet, as an interpretation rather than the exotic revival of the 19th century, as well as influences such as Asian-inspired lines and woodworking. A 1912 article in the *Long Beach Daily Telegram* illuminates that the swift popularity of the Craftsman style stemmed from its scale and simplicity of design, a distinct departure from "pretentious" Victorian models:

There is something altogether charming about a broad-eaved bungalow with its generous pillars, its beamed ceilings and broad fireplace. It spells comfort and contentment and simply luxury that more pretentious types fail to convey.

Early, local apartment-style construction was the first departure in terms of form and style applied to multi-family or seasonal housing stock as earlier lodging houses, cabins, or courts were essentially of converted or adapted single-family residential design. Though stylistic details were incorporated into early examples, including those of the Classical, Prairie, and Mission styles (JHRA 1988:26), overall design intent seemed functional rather than artistic, underscoring the already minimalist, vernacular feel of the large, box-like

buildings that sported flat roofs and stuccoed exteriors and relegating architectural detail to afterthought. Simplicity of design was apparent on the interior as well, and advertisements of the day described "Holmes disappearing beds," or wall beds, along with modern plumbing and heating systems (Southwest Contractor and Manufacturer 1913). Attention to the intrinsic detail of stylistic form in apartment design appears to come after the frenzy of the initial, population-driven construction boom had eased.

Craftsman/California Bungalow/Bungalow

Influenced by the English Arts and Crafts movement, simplicity of design and use of natural materials distinguished the Craftsman style from residences of the Victorian era. Primarily the creation of two California brothers, Charles Sumner Greene and Henry Mather Greene, the style emerged around 1903 and quickly spread throughout the nation via popular magazines and pattern books, which offered stock plans for one- or one-and-a-half story Craftsman Bungalows. Some pattern books offered special plans, materials lists, and even pre-cut lumber and guidelines. Inherent in the style is a horizontal orientation, which is achieved in part through the use of a low-pitched roof with overhanging eaves and exposed roof rafter tails. Decorative wooden beams are often added in mock support of wide, overhanging gable ends, and wall cladding is typically wood clapboard or shingle, although stone, brick, and stucco are also seen on some examples. Casement or double-hung windows often boast decorative, multiple top panes or sash and are found in pairs or grouped in bands of three or more that are trimmed with continuous, wide flat boards. Wide, full or partial façade porches with distinctive and varied roof supports are a hallmark of the style. Generally square, tapered columns rise from ground to roof or rest on massive piers or a solid porch balustrade that extends above the porch floor. Columns can be paired, and various cladding materials are often combined and include stone, brick, stucco, clapboard, shingle, or concrete block (McAlester 2000:452-463).

Soon after the introduction of the style, the term "California Bungalow" or "Bungalow" was popularized. Originally, the term may have been applied interchangeably in reference to the origin of the style or a regional interpretation:

> The bungalow, a typically Southern California type of architecture, has increased in popularity from year to year and its possibilities have been recognized and its beauties and utility features augmented until the modern home of this sort is indeed 'a gem.' Southern Californians generally have come to recognize the charm of the bungalow and to realize its adaptability to a climate and situation as we here enjoy… (*Long Beach Daily Telegram* 1912).

Bungalows exist throughout the East Village and downtown area of Long Beach, in various form and sophistication, though most are modest, one- to one-and-a-half story urban dwellings. Within the study area, only two remain with a hint of Bungalow influence at 47 (rear) Lime (1905) and 42 Lime Avenue (ca. 1908-1914).

Prairie

A distinctly American style, like the Craftsman, the Prairie style emerges from Chicago and is popularized by Frank Lloyd Wright. A rejection of period styles, the Prairie style was plain in detail, massive and horizontal in scope, with the interior plans influenced by

Victorian models and exterior details Asian-inspired (Poppeliers et al. 1983:80). One example of Prairie influence within the study area is seen at 47 Lime Avenue, which displays character-defining features of roofline coping and tripartite windows, which is very common in Southern Californian examples.

Streamline Moderne

The only example of the Streamline Moderne from this period within the study area stems from a 1930s remodel. Therefore, a discussion of this style is provided in the following section where it is more appropriately placed in the historic period.

INDUSTRIAL DEVELOPMENT AND GROWTH, 1921-1942

History and Development

In the second decade of the 20th century, Long Beach discovered another local industry – oil. Beginning with the discovery of oil by the Shell Oil Company in Signal Hill in 1921, Long Beach was gripped with oil fever as the ownership, production, and sale of oil became the primary economic industry of the city (Robinson 1948:14). The oil field would become known as the richest oil field per acre in history, producing 859 million barrels of oil and more than one hundred million cubic feet of natural gas in the first 50 years. Speculators, promoters, and experienced oil men descended on Signal Hill, competing for mineral leases (Berner 1995:18-19) Though an unincorporated island geographically within the city Long Beach, the resulting building boom from the Signal Hill oil production nearly doubled the population immediately (Robinson 1948:14), and in 1925, it was estimated at 135,000 compared to just over 55,000 in 1920 (JHRA 1988:14; U.S. Census Bureau 1920). The oil strike had created millionaires out of ordinary citizens and investors, and the effects were felt throughout the city, particularly downtown and along the shoreline.

While, during this time, oil was the primary industry, Long Beach did not neglect its vision for a productive harbor. Federal legislation that had granted the City tidelands and submerged lands in 1911 also awarded more such lands in 1925 and 1935 as the city's geographic boundaries expanded (Robinson 1948:13; Weinman and Stickel 1978:63-64). Funded by appropriations by Congress and bond issues in 1924 and 1928, work on Long Beach's inner and outer harbors began in 1925 and included the dredging of channels and the construction of a 7,100-foot breakwater, docks, landings, and warehouses. By 1930, Long Beach Harbor was handling a million tons of cargo per year, and by 1939, harbor and oil revenues were able to finance continued development (Robinson 1948:14; Weinman and Stickel 1978:64).

With the promise of a modern harbor in the near future, in 1919, the U.S. Navy had designated Long Beach as the headquarters for its new Pacific Fleet, the effects of which were felt in the 1920s when, by the decade's end, more than 3,000 officers and enlisted men were stationed in Long Beach. And by 1932, the Navy had added 50 ships to Long Beach Harbor, and approximately 8,500 servicemen. This infusion of people sparked an unprecedented demand for housing. Top naval officers sought residency in elite hotels and apartment buildings, while enlisted men availed themselves of the now-many smaller-scaled apartments, duplexes, triplexes, and converted single-family residences (Mullio and Volland 2004:27-28).

This time, to support the second, much more acute demand for housing was the capital to build on a larger scale than ever before seen in Long Beach, and the discovery of oil in Signal Hill quickly became the catalyst for a "million-dollar-per-month" building boom in the downtown area (Anonymous 2001-2002). Thankfully, an organization of architects formed the Long Beach Architectural Club to take in hand at least one effect of the recent haphazard development of some of the City's most valuable areas. With a focus on cohesion and complementary design, the Long Beach Architectural Club implemented comprehensive decisions regarding local architecture, to the extent of instigating changes in design to master architects, like James W. Wetmore's design of the 1934 U.S. Post Office and Federal Building in Long Beach (Mullio and Volland 2004:27, 154). Whole neighborhoods benefited from a more comprehensive approach to building and streetscape design, a movement that is seen in many Southern California cities at this time, where period revival neighborhoods speak to both architectural and development trends. In the downtown and shoreline areas of Long Beach, the scale was naturally grander, with sophisticated, high style construction in hotels, commercial buildings, civic buildings, and entertainment facilities at a peak. Similarly, the shift from function to stylistic form in multi-family residential had been made, and new, more acute population pressures had prompted developers to build higher and incorporated a new form of housing known as own-your-own cooperatives or apartment-hotels.

Many such luxury, high-rise buildings rose at this time downtown and along the shore, including the Cooper Arms (1923), Blackstone (1924), Willmore (1925), Campbell Apartments (1928), Broadlind (1928), Lafayette Hotel (1929), and the Villa Riviera (1929) (JHRA 1988:15). Two such apartment-hotels are extant within the study area, the Artaban (1922) at 10 Atlantic Avenue and its former garage (1922) at 40 Atlantic Avenue, which was converted to commercial use by 1952, and the Villa Riviera at 800 E. Ocean Boulevard.

Constructed on the northeast corner of Ocean Park Avenue (now Ocean Boulevard) and Atlantic Avenue, the Artaban displaced two single-family residences when the 8-story, 70-unit luxury apartment cooperative in a simplified Mediterranean Revival style was constructed in 1922. Lionel V. Mayell and L.Y. Cooper, who also developed the Villa Riviera and the Cooper Arms locally, have been credited as developer-owners of the Artaban (JHRA 1988; KCM Architects 2003; *Long Beach Press-Telegram* 1996), although County Assessor's records list A.A. Loetscher as the property owner at the time of construction (County Assessor 1922). Designed by architect Charles McKenzie and constructed by contractor Wallace and Bush, the Artaban was among the first of the City's new, high-rise-style apartment buildings to emerge in the post-oil strike boom of the 1920s. Within a few years, the Artaban was purchased by the Title Insurance and Trust Company, whose local branch was managed by C.W. Richards in the 1920s. It was not until 1958 that the deed was transferred to the entity Artaban Apartments. The building was declared a City landmark on June 9, 1985.

On the adjacent property (north) from the Artaban, along the east side of Atlantic Avenue, three additional single-family residents existed until about 1918 when a garage (40 Atlantic Avenue) was constructed for owners Jesse G. Van Possum and George Sckenurr to serve the Artaban in 1922 (County Assessor 1917-1925; Sanborn 1914). Interestingly, the garage was never owned by, or otherwise affiliated with, the Artaban, but remained separately held by a series of investment owners in the 1920s and 1930s, including H.D. Henderson and William Duckworth, First Securities Company, and Assets Corporation (County

Assessor 1925-1940) until well-known architect Kenneth S. Wing, Sr., along with Clare Hamman, an independent insurance saleswoman, became the owners in 1940 (County Assessor 1925-1963; City of Long Beach 1967). The garage became the K.W. Wade Garage from 1942 to 1952 when the interior was remodeled for conversion to a charm school (City of Long Beach 1952; Ostashay 2005a). The concept of the charm school, or finishing school, was not new in Long Beach as during the boom of the 1920s and the infusion of oil money into Long Beach, new, high-priced private schools began to sprout up as more emphasis was placed on the social scene, like Mrs. Porter's School for Girls at Ocean Park Avenue and 6th Street, a social preparatory school and Mrs. Kohn's Private School, a co-ed school (Fahey 1995:23). The charm school at 40 Atlantic Avenue was replaced by a dentist office in the early 1960s. In the late 1960s, the Wings remodeled the interior and relocated their architectural firm to the 40 Atlantic Avenue. The building was shared with an insurance company and a nursing registry (Ostashay 2005a). Though by the early 1980s the building was used by a chemical waste comany (*ibid*.), a 1995 newspaper article indicates that Kenneth Wing, Jr. worked in the office until 1995 (*Long Beach Press-Telegram* 1995).

Kenneth S. Wing, Sr., came to Long Beach in 1917 and during his lifetime designed numerous commercial, public, religious, and residential buildings in and around the city, including Long Beach City Hall East, the Long Beach Arena, the physical education building and cafeteria at California State University, Long Beach, the Signal Hill City Hall, the First Baptist Church of Long Beach, David Starr Jordan High School, the physical science building at the University of California, Irvine, and the Long Beach Airport Administration Building. In addition, he designed the restoration of the historic Bixby Rancho in Los Cerritos and, in conjunction with Allied Architects, the Long Beach City Hall and Library complex. Wing was vice president of the Southern California Chapter of the American Institute of Architects and the first president of the Long Beach University Club (Anonymous 1950; 1986).

Wing believed good architectural design was based on the function of the building, and although he was well versed in traditional styles, felt innovative contemporary styling was critical and should not simply replicate the past (Anonymous 1950). This philosophy is reflected in his mid-century, Modern style remodel of the façade of the former Artaban Garage. Today the façade features a centered, recessed entrance of aluminum-framed, tinted glass doors and windows flanked by large expanses of blue-tiled wall and topped with a smooth white, stuccoed wall and tall, slim numerals that give the address. The south elevation, adjacent to an alley and parking areas, has poured concrete walls and recessed, steel-framed awning windows. The rectangular, flat-roofed building has clearly been significantly altered since its construction in the early 1920s, but its alteration reflects the architectural philosophy of Kenneth Wing, Sr., and there existed a prolonged association with Wing and his son, Kenneth Wing, Jr.

Another apartment-hotel was completed on a grand scale in the study area in April 1929, the Villa Riviera, a true landmark that can be seen for miles from land or sea at the southeastern tip of the original boundaries of Long Beach. Lionel V. Mayell, who also conceived the Artaban and the Cooper Arm locally as well as numerous comparable projects on the East Coast, as a high-rise apartment cooperative, or own-your-own residential apartment. The 15-story high-rise apartment cooperative designed by architect Richard D. King and constructed by Kinne and Westerhouse (Bembridge 1978), won international recognition in a design competition upon its completion (KCM Architects

2003). Many features represent its stunning, Chateauesque style with Gothic and Renaissance Period elements, most notably its steeply pitched, multiple-dormered, 30-foot hip roof of copper, pinnacled rooftop tower, ridgeline cresting, use of gargoyles, horizontal bands of low-relief carving, and the use of the flattened arch to accentuate recessed first-floor windows and doors. Throughout the years, the property has suffered a number of alterations, mainly on the interior related to its changes in use and building safety codes, including the enclosure of open stairways. A number of period fixtures, woodwork, original textiles, and decoration on the common interior areas have also been lost. The most significant exterior alterations have been the removal of six of its famous rooftop gargoyles and alterations to the bronze main entrance since 1934, which is slated for restoration (KCM Architects 2003).

Throughout the mid-20th century, the building endured many trials, starting with the 1933 earthquake that toppled many buildings around it. The Villa Riviera survived better than most due to King's careful design, which incorporated his study of post-earthquake buildings in Japan immediately before he designed the Villa Riviera (KCM Architects 2003). The landmark has also witnessed two depressions – financial and physical. After the stock market crash in 1929 and the devastating 1933 earthquake, the apartment went through a series of owners for the next 22 years and was converted to a hotel (KCM Architects 2003), and in the post-WWII period, it survived the city's subsidence crisis, sinking three feet, but remained structurally sound (League of Women Voters 1980:20). In 1955, the building was converted back to its original use, and individual apartment units were sold, the titles of which were converted to condominium status in 1991. Then in 1969, with plans for redevelopment on the horizon, the Long Beach Board of Examiners condemned the building as unsafe, a move successfully fought by throngs of supporters (Anonymous 1990:64). Known as the "Grand Dame," since 1929 and during WWII as the "Home of the Admirals" for the many Navy officers that occupied it (Fahey 1995:22; KCM Architects 2003), the Villa Riviera has been designated as a City landmark (February 1979) and listed in the National Register of Historic Places (July 1996).

Although new multi-family, high-rise apartment construction had exploded in the post-oil boom of the 1920s, its mid-sized, two- to three-storied predecessor, like the ones at 51 Lime Avenue and 703-05 Medio Street, was still being constructed by local investors of more modest means throughout the downtown area and the East Village.

The two-story Negley Apartments at 51 Lime Avenue is similar to its attached neighbor to the south and appears relatively intact. According to property records, a 342-square-foot structure and a seven-unit 3,370-square-foot apartment building with garages were both constructed in 1921 for owner Florence N. Negley. After Rivers and Marie Mansker, who also managed the St. Ambrose Apartments at 47 Lime Avenue, acquired the property around 1938, it became the Wilson Apartments. But by 1951 was called the Mansker Apartments, and the Manskers remained owners until at least 1963. In 1946, two of the garages were converted to a living room and bathroom, and three years later an 11x16-foot addition was built. A bedroom plus bath addition was completed on the smaller building in 1951, and in 1960, another of the garages was converted to a utility room. Essentially vernacular in design, the building's mock tower construction on each end of the façade and the vertical beams that flank the entry lend a fortress-like feel and the tripartite windows and red tiled shed roof across the center of the façade and above the entry may have been an attempt to complement its attached neighbor to the south (47 Lime Avenue).

Another mid-sized apartment building was constructed in the study area during this period at 703-05 Medio Street (1923). The 6,636-square-foot, six-unit apartment building was constructed in the Spanish Eclectic style by designer and builder C.T. McGrew and Sons(County Assessor 1917-25). C.T. McGrew, along with sons, Hal H. and W. Milton, was a notable designer-builder who built several hundred homes in Long Beach. McGrew constructed the 1914 Romanesque and Gothic style First Congregational Church, one of the oldest surviving churches in the city and the 1926 Pacific Coast Club, a Curlett and Beelman castle-like design influenced by 16th century Norman architecture (Mullio and Volland 2004:80, 118). McGrew also designed and built the 1924 Ebell Club and Theater, the city's oldest civic organization at that time, in the Spanish Eclectic style with a dominant Churrigueresque style, sculpted entry (Mullio and Volland 2004:106). Design features in the Ebell Club and Theater building and the Spanish Eclectic style apartment at 703-05 Medio Street, two buildings which McGrew both designed and built, are comparable in the smooth stucco finish, arched windows, wrought iron work, and most especially, the angled sculpted parapet wall at the front corner of the buildings.

The apartment building was constructed for John C. Farnham, a manager of Silverwoods, a men's clothing store that he later purchased and changed to Farnham's. Located at 124 Pine Avenue, Farnham's was one of several similar stores, including Buffum's, clustered near Pine Avenue and Broadway in the late 1920's. Farnham remained owner of the Medio property, where he lived with wife, Elsie, through 1948 (Directory 1925-1948). The apartment building remained in the Farnham family until around 1956, when Clark H. Shaw, a longtime employee of the Long Beach Public Works Department became executer for the family, and Marvin A. and Pauline T. Shartzer became owners in 1958 (County Assessor 1925-63). Throughout its various owners, the apartment building has remained intact and is a fine example of the Spanish Eclectic style applied to a mid-sized apartment building. Elements and details that represent the style in this multi-family building include arched windows on the façade and west elevation, which is adjacent to Lime Avenue, wrought iron balconies in the center of the façade, a small shaped parapet wall at the southwest corner of the building that somewhat reads as a Mission style marquee, a wing wall with arched opening for access to the rear of the property on the right façade, and groupings of three round vents along the roofline.

In 1928, the Pacific Southwest Exposition was held in Long Beach along the Pacific Electric right-of-way at the western terminus of 7th Street between Channels 2 and 3 of the Long Beach Inner Harbor. In addition to art, education, textiles, and marine transportation, the exposition featured a conglomeration of temporary, faux Moorish buildings designed by local architect Hugh R. Davies as well as the contribution of 14 other countries—Spain, Belgium, Mexico, Czechoslovakia, New Zealand, Denmark, Holland, Japan, Guatemala, Equador, Bolivia, France, Italy, and Persia. The event likely influenced the incorporation of "exotic" styles into the architectural fabric of the city and helped keep Long Beach on the cutting edge of architectural design.

Though some accounts (Mullio and Volland 2004:31) lump Long Beach with other local cities whose booms evaporated with the 1929 stock market crash, Long Beach's economic diversity actually carried the city through the first of the Depression years with a population that had remarkably tripled since 1920. Many people married, bought or leased houses, retained their jobs, and continued to live rather normally, according to the recollections of some residents (Faher 1995:23; Kimball 1995:25-26). Though development

slowed significantly, as it did in communities across the country, so, too, did the rate of population increase in the late 1920s, (U.S. Census Bureau 1920; 1940; Directory 1927), decreasing the need for new construction. Perhaps *because* of the Depression, however, tourist-related development and activity did not immediately dissipate as visitors continued in the early 1930s to come to Long Beach. While a visit to the West Coast may have been an impractical luxury for Easterners during the Depression, the beach and Long Beach's seaside amenities clearly offered inexpensive and much-needed diversion to Southern Californians in nearby cities. Just as the stock market crashed in 1929, a new hotel, the Hotel Lafayette, opened its doors at Linden Avenue and Broadway, just northwest of the study area, and one of the most impressive apartment cooperatives on the shoreline was completed, the Villa Riviera, in the study area at 800 E. Ocean Boulevard. Rainbow Pier, which served as a scenic drive, was constructed in 1930 and created a calm lagoon inside its arch (filled in 1955 to accommodate the Long Beach Arena), and the Long Beach Municipal Auditorium was completed in 1932 (demolished in 1974 to accommodate the Convention and Entertainment Center).

It was not until 1932 that the Depression descended on Long Beach, and the tourist industry, a Long Beach staple, evaporated. The Hotel Virginia closed and many other hotels and apartment buildings became deserted. Activity at the Pike slowed to nearly a halt, with most concessions closing down and others staying on rent-free (Berner 1995:6). Many people lost small savings overnight and the very affluent suffered severe reverses, real estate and automobile values plummeted, shops and apartments stood vacant, and residents created a local barter system called "Tradex" (Faher 1995:23).

No sooner did Long Beach begin to suffer from the effects of the Depression when it was rocked by a 6.3 Magnitude earthquake in March 1933 that toppled masonry buildings into the streets, shook houses and apartments off their foundations, destroyed or damaged schools and churches, disabled the City's natural gas service, and kept residents frightened for over a year with aftershocks (Faher 1995:23). Most of the rebuilding was financed with federal funds in the form of reconstruction grants and loans, which, coupled with the rebuilding process, rejuvenated the local economy (Mullio and Volland 2004:31). Many of the buildings that were repaired or rebuilt during this period incorporated the Art Deco Moderne or Streamline Moderne styles (Gebhard and Winter 1985:96) like the early apartment building at 645 E. Ocean Boulevard (ca. 1911), which was architecturally updated through the addition of groups of four narrow, low-relief bands on each level, a classic Streamline Moderne detail that serves to emphasize the horizontal plane. In 1935, thanks to the federal Works Progress Administration (later Works Projects Administration) funding, many parks and transportation facilities as well as civic and recreational buildings in the city were improved.

In addition, the Federal Art Project subsidized art, literature, music, and drama and engaged artists for public projects, producing a lasting legacy of public art in Long Beach (Mullio and Volland 2004:31). The infusion of funding for art and culture came at the right time as just north of the study area within today's East Village boundaries, a small artist's colony had formed called the Wayside Colony. James Savery, a Harvard man and Long Beach real-estate investor, envisioned an artists' colony that he manifested to support Wayside Colony, a grouping of artists studios and craft shops from 58 to 88 Atlantic Avenue. Though Savery died in 1931, the colony went on until 1962 when a motel was constructed on the property (Long Beach Historical Society n.d.), evidencing a significant

arts culture in Long Beach that was at home on the east side of downtown. During this time, a music and dance studio was located at Linden Avenue and 4th Street, and three theaters and adjacent stages and scenery shops are located north of E. Ocean Avenue between Elm and American Avenues (now Long Beach Boulevard) (Sanborn 1949). Today, the East Village stretches from 7th Street to E. Ocean Boulevard (north-south) and Long Beach Boulevard to Alamitos Avenue (east-west) with its heart at Broadway and Linden Avenue and the East Village Arts Park at 150 Elm Avenue, a unique "pocket park" and showcase for local art, which emerged as a result of a cooperative effort between the City and local artists. The community offers yearly events as well as monthly art events known as Last Saturday's, where Linden Avenue is transformed into a walking promenade of open-air galleries and a stage for music and performance art with extended hours in the East Village Arts District shops and galleries that display local and regional original art along 1st, 3rd, and 4th Streets and Elm Avenue. The tradition begun with the Federal Art Project of public art has been continued and expanded with the recognition of the East Village as a distinct enclave within downtown Long Beach and the Art Exchange Project is intended to connect today's East Village hub with the comprehensive design of lofts, art studios, and event spaces (*ibid*.:55).

While the East Village was emerging as an artist enclave, oil was struck again at the Wilmington Oil Field in the harbor area in 1936 and the defense industry continued to grow in the late 1930s with the opening of Reeves Field (1937) on Terminal Island, the first permanent naval base in Long Beach. Soon, yet another local industry, air transportation, emerged, which ultimately boosted the local defense industry to new heights. The first transcontinental airplane flight in history had been completed at Long Beach when Cal Rogers landed his plane on the beach, somewhat south of the study area in 1911, and aviation pioneer, Earl Daugherty, had established his own airport in 1919 in the north part of the city, and in 1924, he moved his airfield to the present site of the Long Beach Municipal Airport after encouraging the City to designate the land (League of Women Voters 1980:15; Mullio and Volland 2004:28). The existence and location of the Long Beach Airport was a deciding factor in the selection of Long Beach by the Douglas Aircraft Company for a new production plant (League of Women Voters 1980:15). Designed by Taylor and Taylor, the 242-acre, 18 windowless-building facility was begun in November 1940 by the Walker Construction Company and completed in August 1942 before the Unites States entered WWII, and Roosevelt himself arrived by special train at the plant in September 1942 for a tour. Constructed adjacent to the Long Beach Airport, far north of the study area, the plant was a complete aircraft design and production facility with engineering support, planning, tooling, and fabrication capabilities, adding manufacturing to Long Beach's impressive list of economic pursuits (Wallen 1976:19-33).

Immediately following the Japanese attack on Pearl Harbor, where Long Beach's home-port battleship, *Arizona*, and her crew were lost, the city was plunged into the war effort. The federal government constructed the Roosevelt Naval Base, Naval Shipyard, and Naval Hospital on Terminal Island (Mullio and Volland 2004:31) and Douglas Aircraft established a hiring office on American Avenue. Transportation strikes, competing shipbuilding wages, and local housing shortages, which made hiring outside the area impossible, caused constant personnel shortages. The Long Beach Port claimed employees as it serviced approximately four million tons of cargo per wartime year, and some potential workers preferred to go into shipbuilding for shipyards like Calship, Bethlehem Shipyard, Consolidated Shipyard and the new Naval Shipyard, who hired thousands at slightly

higher wages. At it's peak in 1943, Douglas Aircraft employed 41,602 employees of which 22,308, approximately 54%, were women; in 1944, women accounted for 87% of the employee roster, the highest in the country, and turned out 11 airplanes per day. To maximize production and minimize turnover, the company boosted morale by opening in-plant banking and shopping services to reduce turnover by women overwhelmed by the new and sudden burden of juggling job and household. During a severe drop in personnel in 1943, the company built a stage and held "Lunchtime Folies" where entertainment stars and famous war pilots would make an appearance. Former Productions Manager, Arch C. Wallen, recalls that the entire city seemed to be involved in wartime aircraft production. The company regularly offered a 4-hour "business man's shift" from 3:30-7:30pm, for those with regular daytime employment, including military personnel, who wanted to contribute to the war production effort. At one point, City Mayor Wagner proclaimed Skytrain Week to promote production of C-47 Skytrains, and Ed Bramble, president of the Long Beach Jr. Chamber of Commerce, followed his day job as a manager of a local finance office with the night shift at Douglas during a "Wings For Invasion" production promotion. Through these creative efforts, Douglas Long Beach produced an unbelievable number of wartime aircraft, approximately one-sixth of the country's total of 300,000 new planes, including more than 3,000 B-17 Flying Fortress, and the local plant was responsible for about one-half the dollar amount of Douglas Aircraft contracts during the war. Amazingly, Donald W. Douglas, Sr., kept the plant open after the end of the war when all contracts except for 14 planes were cancelled (Wallen 1976:19-35), and the McDonnell Douglas Corporation still operates now within the Long Beach Municipal Airport complex.

By the eve of WWII, the local economy had already been sufficiently invigorated, and the wartime defense industry served to fully restore it, unlike many Southern California communities, which only truly rebounded in the postwar period. Once begun, the war effort had infused Long Beach with work, money, and people and brought crowds back to the Pike (Berner 1995:6). The Long Beach population quadrupled, local banks were flooded with paychecks, and the depression was but a memory to most (Faher 1995:23).

In the years before the war, three additional small- to mid-sized multi-family buildings were constructed in the study area—48-52 Lime Avenue (1939), 635 E. Ocean Boulevard (1941) and 719 Medio Street (1942).

The two-story triplex at 48-52 Lime Avenue (1939) reads more like a dwelling as its stepped back construction and open, double-floor entryway is less impersonal than other examples. Building permits show that the three-family dwelling was constructed by John W. Dallas for Richard Dallas, but Assessor records list Joseph C. Hadley, a manager of Truck-A-Way Company, as the property owner the year it was constructed. The property changed hands several times in the 1940s until Irene Argeris purchased the property in 1947 (County Assessor's 1939-57).. From that time until at least 1961, the building evidently was occupied by one or more family members, including John and Gus Argeris, who in 1957 was an engineer at Ford Motor Company, and Irene's husband, Trifon L. Collias, a bartender at the Sea Grotto in Long Beach (Directory 1907-1957). A vernacular model, the building does Streamline Moderne elements such as the varied planes of the façade with cantilevered elements, the horizontally multi-paned, double-hung windows, and the rounded entry steps, as well as Spanish Eclectic features in the roof form and wrought iron balcony.

In 1941, another mid-scaled apartment building reminiscent of the previous period of development was constructed at 635 E. Ocean Boulevard. This property, unlike others in the project area, had remained vacant well into the 20th century (Sanborn 1914). The existing two- and three-story, wood-frame and stucco apartment building was designed for 34-families by Victor E. Siebert for owner Edward A. Geissler (City of Long Beach 1941) and constructed by Odmark and Son (E.T. and Harold T. Odmark), who kept and office on Gladys Street. Just three years later, around 1944, Forrest and June Palmateer were listed as the owners (County Assessor 1940-1947). Like the triplex at 48-52 Lime Street, this apartment building appears to also have been influenced by the Streamline Moderne style, perhaps particularly because of its Streamline neighbor at 645 E. Ocean Boulevard. Its stepped back façade, thin, unadorned multi-paned ribbons of fixed and steel-framed casement windows, curved metal panels and awning on façade balconies, thin roofline coping, and the horizontal emphasis attained by use of thick aluminum siding.

The two-story, 26-family Douglas Apartments at 719 Medio Street was originally the Dobson Apartments designed by H.A. Anderson, a local architect and Long Beach resident, for owners John H. and Lecty Dobson in 1942 (City of Long Beach 1941-1958). That same year, Florence Shaver is listed as the manager and a resident of the apartments. Lecty Dobson became sole deedholder in 1953 followed by the John H. Dobson Estate in 1958. The apartment building, though undistinguished, has remained virtually intact and evidences a slight Streamline Moderne influence in the roofline coping, horizontal banding, and curved entry.

Property Types

Property types related to the industry-induced economic growth and development within this period in Long Beach can be found in many areas of the city. Within the study area, property types highlight the effects of tourism, the oil boom, and the escalation of defense on multi-family residential and shoreline development and include a triplex (48-52 Lime Street, 1939), mid-scaled apartments (51 Lime Street (1921), 703-05 Medio Street (1923), 635 E. Ocean Boulevard (1941), and 719 Medio Street, 1942), high-rise apartment buildings (10 Atlantic Avenue (1922) and 800 E. Ocean Boulevard, 1929), and secondary apartment construction such as parking garages (10 Atlantic Avenue).

Two slim metal traffic signals and complementary, freestanding mast arm light are extant at the northeast and northwest corners, respectively, of E. Ocean and Atlantic Avenues and combination within the study area. Their slim design and modestly rounded bases appear to be 1920s to 1930s in origin, but historic photographs, indicate that they are not present in 1927 and are barely visible in 1938 (Larkey 1990:41, 48). Combination metal mast arm lights and traffic signals are extant at the southwest corner of E. Ocean Boulevard and Alamitos Avenue and appear to date to sometime after these individual features, possibly within the next period of development.

Two historic U.S.P.S. collection mailboxes are located within the study area, one on the south side of E. Ocean Boulevard and one on the east side of Lime Avenue. Significant post-oil-strike population growth in the 1920s instigated the design of a new, larger post office and in 1934, the U.S. Post Office and Federal Building was completed. A photo of the new building depicts a nearly identical collection mailbox on the sidewalk as the boxes within the study area (Mullio and Volland 2004:154-55), and a photo of the 1965 Linden

Tower, adjacent to the post office, shows an updated model on the sidewalk before the building (Mullio and Volland 2004:210-211). Clearly, the mailboxes within the study area were manufactured about the same time as the one depicted in the photo of the U.S. Post Office and Federal Building, and perhaps even a bit earlier. No other postal service resources exist in the study area and an extensive study of broader study of such resources was unable to be completed under the scope of this study. In terms of design quality, these fragmented resources within the study area appear to be standard issue.

Architectural Styles

Until now, focus on style and architectural detail for multi-family design was generally minimal, as designers seemed to contend with the changing form of multi-family residential construction. Members of the new Long Beach Architectural Club, like H.R. Davies and Schilling and Schilling, helped to shift the focus back to architectural style, focusing on form and detail in individual buildings and cohesion and complementary design in the most modest new neighborhoods. As expected, high-style architecture was generally set aside for civic buildings, but in the post-oil strike boom, architectural tastes were sometimes indulged as in the design of the Villa Riviera.

Spanish Eclectic

Initially spawned by the popularity of the Mission style, following the 1915 Panama-California Exposition, held in San Diego, California, the Spanish Eclectic style was redefined by the entire history of Spanish architecture. Buildings in the style were constructed from 1915 to 1940, but in Long Beach, as in most areas, most examples are typically from the 1920s and 1930s, a time when period revival architecture dominated construction styles. The Spanish Eclectic style was mastered by well known throughout Southern California, although most examples were constructed by local builders. Character-defining features of the style include square or rectangular plans, a low-pitched roof topped with red tiles, and close eaves. Arches are common above doors and prominent windows, and walls are sheathed in smooth stucco. Round or square towers are sometimes present, and decorative details include patterned tiles, scalloped parapets, and the use of wrought iron grille work (McAlester 2000:417-18). Spanish Eclectic style residences are represented in the city, but only one exists within the study area (703-05 Medio Street, 1923) and one has Spanish Eclectic influences (48-52 Lime Street).

Streamline Moderne

The Modernistic Period from roughly 1920 to 1940 was first shaped by Finnish architect Eliel Saarinen's well publicized Art Deco design for the Chicago Tribune building and later by industrial advances in the streamlined design of transportation vehicles, namely automobiles, ships, and airplanes. Although seen from 1920 to 1940, this normally uncommon modernistic style was constructed mainly in the 1930s for commercial, public, and large-scale multi-family buildings, though in Long Beach, the 1933 earthquake caused major damage and buildings were in need of repair at a time when the Streamline Moderne was very popular. Character-defining features of the style include a flat roof, a smooth, stuccoed wall surface, thin roofline coping, and horizontal emphasis, and accompanying details include the use of curved walls, continuous, wrap-around windows, and glass block (McAlester 2000:465-6). Several buildings in the study area represent the Streamline

Moderne or are influenced by it, including 635 and 645 E. Ocean Boulevard, 47 and 48-52 Lime Avenue, and 719 Medio Street.

Mediterranean Revival

Within the Eclectic Period, the Mediterranean Revival style is seen primarily in Californian and Florida from the turn of the 19th century through the period revival heyday of the 1920s and 30s and was popularized on the west coast by Paul Revere Williams, an acclaimed southern California architect based in Los Angeles. The style is most often applied to large-scaled designs like hotels and apartment buildings, as well as railroad depots. Stemming from a renewed interest in the Italian Renaissance palace, examples are typically stuccoed, rectangular, multi-story buildings with monumental, symmetrical façades and flat or low-pitched tile roofs. Arches, wrought iron balconies and window grilles, and articulated door surrounds with details drawing from a number of styles, including Spanish and Classical styles.

In this period, the Artaban has been identified as 'simplified Mediterranean' mainly for its stunning entrance, which is set apart by a wide-arched band and surrounded by a highly carved scene of what appears to be vases, knights, and ladies. As the interior of the Artaban is noted for a scene depicting the residents of the Artaban searching for Jesus (View 1984), the entry surround may have a spiritual overtone.

Chateauesque

Loosely based on the grand French chateaus of the 16th century and popularized here by Richard Morris Hunt, the stunning Chateauesque style is rare because its massive, masonry construction and expensive, ornate detailing was prohibitive to most. Gothic and Renaissance Period details are seen in varying mixtures on high-style examples, and many are noted for their steeply pitched, busy roofs that can carry spires, finials, pinnacles, turrets, gables, wall dormers, shaped chimneys, and ridgeline cresting. Also common is the use of horizontal banding, the flattened arch, and hood molds (McAlester 2000:372-4). The Chateauesque style with heavy Gothic detail is seen here in a landmark example – the Villa Riviera.

Modern

Please see the following period for a discussion on Modern architecture.

POST-WWII AND MODERN-ERA DEVELOPMENT, 1952-1975

History and Development

The national and local wartime boom that carried the country out of the Depression also propelled most communities into an unprecedented period of post-war growth, but, while outlying areas grew in the postwar climate, many downtown areas suffered. The Los Altos in the eastern portion of Long Beach was transitioning from agricultural to residential in the late 1940s. Bixby Knolls, a suburban shopping center, was developed in the early 1950s, followed by Lakewood Center. The subdivision of Ranchos Los Alamitos was completed by John Bixby's grandchildren, and the Alamitos Bay Marine was begun in 1954 (League of

Women Voters 1980:19-20). After WWII, Long Beach was forced to address a growing problem in its downtown area—subsidence at the harbor—identified before the war effort overshadowed less pressing concerns and exacerbated by the development of the Wilmington Oil Field in 1936. The city had been sinking at a slow rate, with 15 inches lost at the east end of Terminal Island in the 1940s, but at it's most alarming height, the affected area of approximately 20-square-miles spread from the harbor, across the shoreline, and through downtown on a northeast path that circled Signal Hill. Sinkage was worst at the core of this area, at 29 feet, and improved toward the periphery with the Villa Riviera ultimately sinking three feet (League of Women Voters 1980:20), and damage to harbor buildings, streets, railroad tracks, and underground systems was extensive. A $90 million dollar program, funded mostly by the State Tidelands Fund to replace the space under the surface where oil had been with seawater began in 1953 and continued in 1958 after it had proved successful (Mullio and Volland 2004:40). Earlier claims of inappropriate use of Tidelands Funds resulting in state court proceedings and the unfavorable publicity over subsidence and its share of lawsuits, some say, caused the delayed economic recovery of downtown and the shoreline (League of Women Voters 1980:20).

Further hampering economic growth downtown was the post-war decrease in tourism. As part of the move to secure its western coast and major naval headquarters at the start of WWII, the federal government had constructed a third, 8.9-mile breakwater, creating 30 square-miles of protected anchorage. This decision effectively eliminated the surf and sand in Long Beach and paved the way for further high-rise development of the shoreline where once, no buildings were permitted on the oceanfront side of Ocean Park Avenue and the beach was visualized as a natural playground for residents and visitors. The fate of the shoreline from the mouth of the Los Angeles River to the Alamitos Avenue in the study area was sealed (Mullio and Volland 2004:21, 31, 41). By the late 1950s and early 1960s, the addition of major tourist attractions such as Disneyland and Knott's Berry Farm in neighboring communities, for the first time, drew visitors *away* from Long Beach and caused its own residents to seek diversion in other Southern California cities. Although the city had gained some renewed interest as a destination spot after bringing the Queen Mary to Long Beach Harbor in the late 1960s, and in general the harbor area was flourishing, redevelopment efforts downtown and on the shoreline were failing. Soon, the West Coast Theater stopped featuring first run movies, many stores closed or relocated to suburban shopping centers, doctors moved their practices closer to the new Memorial Hospital, and residents stopped coming downtown (League of Women Voters 1980:21).

Long Beach was a city in transition with many of its grand buildings falling into neglect, while others were destroyed by urban renewal projects. Downtown property owners were concerned about the future of their investments, as redevelopment plans were slow to come about or discarded. One apartment owner recalled his uncertainty:

> In 1948 we had the city come and measure and there was a lot of talk that this whole section of Long Beach would disappear. Already apartment houses were tearing down…we were worried how long we could go on without making repairs. Finally about 1966 it was certain that our building was going to be torn down and in 1969 we agreed on a price. (League of Women Voters 1980:21-22)

In the study area, many buildings were torn down and most redeveloped in this period, including a three-flat building (now a parking lot), a restaurant (now the site of Video

Choice at 777 E. Ocean Boulevard, 1975), a store (now a parking lot), a garage (now apartments at 21 Alamitos Avenue, 1956), an apartment building at 619 E. Ocean Boulevard (now a parking lot), apartments at 615 E. Ocean Boulevard (partially occupied by the Long Beach Café in 1970), the El Mirador Hotel (now the International Tower at 700 E. Ocean Boulevard, 1964), and five single-family dwellings on one lot (now apartments at 711 Medio Street, 1961).

In 1956, Long Beach building contractor Harris Rogers, a local business owner, acquired the property at 21 Alamitos Avenue, which was improved with a large masonry garage built in 1928 by Fred E. Tucker for C.D. Cody, a local real estate investor (Sanborn 1950). The 150x60-foot commercial garage was named the Artaban Garage, presumably to be used by residents of the Artaban Apartments nearby at 10 Atlantic Avenue. After purchasing the lot from the Cody family, Rogers demolished the garage and constructed the three-story, 73,354-square-foot, 16-unit Joyce Manor Apartments and attached garage on the site in 1956 (City of Long Beach 1928, 1956). Made of stucco with a composition roof, the apartment building features elements of Modern design, including the modular, projecting balconies and the geometric patterned canopies above them. The apartment building appears to have been operated as an own-your-own apartment at least as early as 1965 as building permits on file are issued in the names of individual tenants for interior remodeling, such as a 1965 permit for Marge Leferovich (Apt. 16) to relocate a wall heater and a 1966 permit for Marie Wells (Apt. 10) to add a forced-air unit.

Another apartment building was added to the study area in 1961 when property owner Jules Brady, of noted Long Beach-based architectural firm Killingsworth, Brady, and Smith, secured a permit to demolish an existing building at 711 Medio Street. The new 5,378-square-foot, two-story, 10-unit apartment building constructed by David Perrin, Incorporated. Brady's firm, under the helm of Edward A. Killingsworth, was noted for many homes, resorts and hotels, including Hiltons in Hawaii, South Korea, and Indonesia, and this experience is apparent in the design of this apartment, which appears to have been influenced by exotic, Asian-Pacific shoreline designs. Born in 1917 in Taft, California, Killingsworth moved to Long Beach as a toddler in 1921 and grew up to form a local architectural firm in 1942, one of many to win 42 major awards for residential design and the "planning and development of hotels and resorts in major cities throughout the world" (Long Beach Heritage Coalition n.d.). Locally, Killingsworth became best known for his work in the International and Modern styles. His many designs include his office building (1955) on Long Beach Boulevard, the 1959 Marina Tower Model Apartment, on East Ocean Boulevard, east of the study area, California State University, Long Beach (1962 remodel), the Opdahl House (1958), the Cambridge Office Building (1959), the Duffield Lincoln and a 1956 lanai addition to the Lafayette Complex after the Hilton Corporation acquired the property Mullio and Volland 2004:various). Killingsworth also designed houses for the Case House Study Program featured in *Arts and Architecture Magazine* from 1945-1962, including #23 (the Triad, 1959-1960), #25 (Frank House, 1962), and #26 (unbuilt, 1962) (Long Beach Heritage Coalition n.d.).

The high-rise shoreline apartment building at 600 E. Ocean Boulevard, the Long Beach Towers, which included a three-story subterranean parking garage, was built from 1963-1964 by developer Henry Sassoon and designed by James R. Wilde and structural engineering firm T.Y. Lin and Associates. Original plans called for three floors of garage parking, one floor of commercial space, 10 residential floors and a penthouse suite on the

topmost floor. Sassoon, a resident of Bel Air, also built and owned the International Tower, located to the east at 700 E. Ocean Boulevard. Citing high vacancy rates that resulted in financial losses of about $2.7 million since 1963, Sassoon sold both buildings in 1966, with 600 Ocean Boulevard being acquired by Herbert Enoch, owner of several major shopping centers (*Long Beach Press-Telegram* 1966). Only interior alterations such as partitioning are documented in building permits, and the building appears to be virtually intact. Modern in feel and detail, with contemporary decorative relief on the protruding center balconies of all four elevations, the building also incorporates the structural and functional tenets, if not the aesthetic, introduced by the International style through the structural design of Tung-Yen (T.Y.) Lin. T.Y. Lin was a professor emeritus in civil engineering at the University of California, Berkeley, and was considered one of the greatest structural engineers of his time. He pioneered prestressed concrete construction and was a profound influence on modern structural design. In 1986, Lin was presented with the prestigious National Medal of Science. Lin, who was born in China, died in 2003 at age 91 (Yang 2003).

Adjacent to 600 E. Ocean Boulevard, the International Tower (700 E. Ocean Boulevard) was developed by Henry Sassoon in 1964 at a cost of $7 million on the site of the former El Mirador Hotel. First called Tower Sixes and later, International Tower, this circular, concrete apartment building was designed by architects Carl B. Troedsson and Charles Boldon, along with T.Y. Lyn and Associates. Initial plans called for a lobby level, 25 floors of apartment residences, with eight units per floor, and one level divided into four penthouses. Four levels of parking were located below the structure (Mullio and Volland 2004:218). A swimming pool was installed in 1966 and in 1967 offices were added. In 1971 the 6th, 11th and 14th floors were shifted to commercial use (City of Long Beach 1963-71). On the heels of the expense of financing 600 E. Ocean Boulevard, high vacancies as a result of the shift from the downtown area caused Sassoon to sell the building in August 1966 to California Federal Savings and Loan. The next year, International Tower, Ltd., became the titleholder, and in the 1980s, the building was approved for condominium status. A large, bronze rancho boundary marker is set in granite on the south side of E. Ocean Boulevard within a now much-reduced Victory Park near the International Tower.

The International Tower is a marvel of structural design by T.Y. Lin, a famed civil engineer. A structurally advanced skeleton of steel and prestressed concrete is hidden by a glass curtain broken only by seemingly thin, circular balconies and barely visible balustrades. Using Lin's methods, which included wooden forms airlifted in place to support poured concrete, the International tower reportedly was built at a rate of one foot per hour and was completely formed in two weeks (Mullio and Volland 2004:218). When completed, the International Tower claimed to be the tallest prestressed concrete building in the world, and its Modern design is stunningly unique.

Along with the dramatic high-rises constructed along the eastern shoreline in this period, two classic, post-WWII roadside buildings were added to the study area—the Copper Penny Café at 615 E. Ocean Boulevard and the At-Water Motel—both in Roadside Commercial Vernacular design.

By the late 1950s, the impact of motorized consumers traveling along major arterials began to be reflected in the built environment, as potential for profit from commercial establishments along heavily traveled roadsides prompted development. The Copper Penny, now Long Beach Café, was completed in 1970 for owner Gerald Fisher. Designed

by Sheldon-Saslow Architect, the café was constructed by the American Franchise Company. The vernacular structure appears to be completely intact today. One other restaurant existed in the study area at 777 E. Ocean Boulevard (Sanborn 1949) but was demolished sometime before 1975.

Another roadside property is the Rodeway Inn located at 50 Atlantic Avenue, which originally consisted of two near-identical 18-unit buildings made of stucco with a composition roofs. Originally called the At-Ocean Motel, the 6,608-square-foot, 18-unit motel was designed as a motor court inn by architect Vern Hedden of Hedden and Shelley and built by A. H. Ormsby of the Atlantic Building Company. It was constructed in 1952 for owner Ruth Foley, who lived there as a resident at least in 1955 (County Assessor 1952; Directory 1955). Ruth Foley became joint titleholder with Leslie C. Foley around 1959, and in 1960, the property was deeded to Robert M. Hendon and M. Marge La Branch. A small portion of the building was repaired after a 1963 auto collision. In 1999, 32 windows were replaced, and in 2002, Unit 122 was modified for disabled access. The open-U form of the motel is still apparent, and the characteristic interior parking area is still intact, and the most significant alteration is the connection of the two ends of the building that fronted onto Atlantic Avenue by way of a canopy (1985). At the same time, architect Kenneth S. Wing, Jr., designed an addition of a manager's office and bedroom, which appears to have been enclosed in a vertically oriented rectangular tower between the canopy and the former end of the building on the left façade. The alterations to the façade have updated the look of the streetscape appearance of the motel, which once was typical of roadside motel construction in the post-WWII period.

In 1975, one more building was added to the study area at 777 E. Ocean Boulevard (now Video Choice) where a restaurant once stood at least as late as 1949, along with a small gas and oil station (Sanborn 1949). Designed by the architectural firm Coppedge and Balance and Associates as the headquarters for Harbor Bank, it was one of four branch banks with 8,700 square feet. By 1982, the bank had relocated its administrative offices. Though the building has been significantly altered by the application of plaster and concrete additions to the exterior walls, many elements of Post-Modern design are extant, including interior and exterior redwood posts, copper roof, and glazing (Ostashay 2005b).

Property Types

Property types within the study area most closely associated with Post-WWII and Modern Development include mid- to large-scaled multi-family construction (21 Alamitos Avenue, 1956; 711 Medio Street, 1961; 600 E. Ocean Boulevard; 1963-64; and 700 E. Ocean Boulevard, 1964), Roadside Commercial Vernacular (615 E. Ocean Boulevard, 1970; and 50 Atlantic Avenue, 1952), and a bank building (777 E. Ocean Avenue, 1975).

A couple of features related to streetscape development include the rancho boundary marker, which was made and placed sometime after 1949 and moved in 1974. Combination metal mast arm lights and traffic signals are extant at the southwest corner of E. Ocean Boulevard and Alamitos Avenue and appear to date to sometime after the late-1930 individual models on the corners of E. Ocean and Atlantic Avenues, possibly within this period of development. Modern, marbelite mast arm lighting is found all along E. Ocean Boulevard, which is in place by at least 1964. Additionally, two fire hydrants are extant in the study area, one on each side of E. Ocean Boulevard but date to the late 1980s.

The hydrant located on the south side of E. Ocean Avenue was manufactured in 1988 by the James Jones Company (now part of Mueller Company), which was founded in the early 1890s in El Monte, California.

Architectural Styles

In the immediate post-WWII period, architectural design again moved away from period styles and historic precedent to enter another modern phase of Eclecticism in the form of mid-century modernism. Aside from the sometimes fanciful, post-WWII roadside commercial construction seen along arterial streets and highways, the architectural styles of this period are a departure from earlier traditions, made less sharp by the Modernistic and International styles of the 1930s, especially in Long Beach where the Streamline Moderne, PWA Moderne, and Art Deco styles were already familiar. As the continued popularity of high-rise apartment style construction moved into the decades after WWII, the Modern style was perfectly suited and skillfully applied to this property type. A return to eclectic, historic tradition and ornament in the Post-Modern style is evidenced by the construction of the Harbor Bank Headquarters at 777 E. Ocean Avenue.

Roadside Commercial Vernacular

Across the country, the widespread availability and ownership of the automobile and the use of arterial surface streets, state routes, and highways for cross-country travel had birthed a roadside commercial vernacular style of architecture that became a visual language. The exotic- and fanciful-shaped buildings of the 1920s and 1930s as well as period revival styles and the smooth, curving lines of the Streamline Moderne style gave way to futuristic post-World War II designs, which made use of wartime technology, such as plastics; ideas of the future were manifested in shapes that were influenced by jets, cars, and rockets. In Long Beach, as in many cities, however, roadside commercial architecture in the post-WWII, modernist period typically emphasized function rather than form, a commonality in form stemmed from their need to be auto-accessible and auto-friendly (Mermilliod 2004:8). The Roadside Inn, a motor court, is an example of the vernacular form of roadside design that evidences, despite alterations to the façade, its original, auto-friendly, open-U design created by the parallel placement of two 18-unit buildings.

Mansard Style

One of seven defined styles, the Mansard style was the first popular design to emerge in the Neoeclectic Period, which represented a reasonable return to the traditional in the mid-1960s, unlike the postmodern movement. Named for its characteristic roof form, the style was used in residential, small- and large-scale commercial, and apartment house construction, and appears to have been introduced by local builders rather than the high-style interpretation of a master architect, which often served as advertisement (McAlester 2000:486-7). The Long Beach Café, a roadside eatery, is a classic example of the Mansard style, which lasted until the early 1980s, though its heyday was short, from the late-1960s to the early 1970s. Constructed of concrete block and brick, the café boasts the signature, deep mansard roof whose green color is reminiscent of aged copper. Also characteristic is the series of wood-trimmed, flattened arch windows, which are usually fixed in this property type, and the prominent entry topped by two arched awnings that pierce the cornice.

Modern

The Modern style, which emerged in the post-WWII period, is an innovative design that also borrowed from modern Eclectic predecessors like Prairie, Craftsman, Modernistic, and International styles. The Modern style stressed the functionality and simplicity of form, the reduction or elimination of detail and ornamentation, the expression of structure, and the adoption of the machine aesthetic (McAlester 2000:475). The Modern style is expressed in several examples of this period within the study area – 40 Atlantic Avenue (1922, remodeled 1967), 21 Alamitos Avenue (1956), 600 E. Ocean Boulevard (1963-1964), and 700 E. Ocean Boulevard (1964), with the most notable Modern features seen in the expressed structure of, and nearly complete absence of ornamentation in, the International Tower at 700 E. Ocean Boulevard. Even the balustrade, which circles each of the 25 floors of apartments, is barely discernable and cannot be considered to contribute to the ornamentation of the shoreline apartment building, whose tall circular shape epitomizes the manifestation of the central 'form follows function' tenet of the style.

Post-Modern

Overlapping the rise of the Modern style, postmodernism emerged in the 1950s as a retaliation against the aggressive formalism of the International style of modernism and called for a return of reference to architecture. The Post-Modern style is characterized by combinations of aesthetics and the reinvention of styles and space. Diametrically opposed to the tenets of modernism, the Post-Modern style welcomes the return of ornament and detail and the inventive use of unusual angles, surfaces, and spaces. One building constructed in this period within the study area, depicts this design at 777 E. Ocean Boulevard (1975). Designed by little-known local architectural firm, Coppedge and Balance and Associates, the former bank building evidences features of the Post-Modern style in the interior and exterior redwood posts, copper roof, and glazing. Plaster and concrete additions to the exterior walls have, unfortunately, eclipsed some of the building's original design (Ostashay 2005b).

TWENTIETH CENTURY APARTMENT DEVELOPMENT, 1908-1965

In addition to the themes already presented, an overlapping theme exists that specifically highlights multiple-family property construction within three overarching patterns and periods of development: Early 20th Century Development and Expansion, 1902-1920; Industrial Development and Growth, 1921-1942; and Post-WWII and Modern Development, 1952-1975. The study area is a mixture of property types that seemed appropriately examined and evaluated within these broader themes. However, the number of apartments within the study area and the significance of the switch to and within multi-family development identifies the need for an examination of the extant apartments in the study area within this specific development trend. The beginning year of he period represents the first, two-story apartment-style buildings constructed along the shoreline as they represent the start of a new concept in multi-family housing, the breadth of which becomes massive in Long Beach, and the end date represents the date of construction of the most recent high-rise apartment building in the study area, the International Tower. Naturally, sub themes could be extrapolated from this theme to separate the earlier mid-scaled apartments of two- to three-stories from the later, grander high-rises that appear during the post-oil-strike development boom and beyond

As the patterns of multi-family residential development have been extensively discussed within the themes already presented, no additional discussion is presented here. Please see Early 20th Century Development and Expansion, 1902-1920; Industrial Development and Growth, 1921-1942; and Post-WWII and Modern Development, 1952-1975.

Property Types

The property types most closely associated with 20th century apartment development within the study area include two- to three-story, mid-scaled apartment buildings (703-05 Medio Street (1923), 711 Medio Street (1961), 719 Medio Street (1952), 21 Alamitos Avenue (1956), 47 Lime Avenue (1913), 51 Lime Avenue (1921), 635 E. Ocean Avenue (1941), and 645 E. Ocean Avenue, ca. 1911) and high-rise apartment cooperatives (The Artaban (1922) at 10 Atlantic Avenue, Villa Riviera (1929) at 800 E. Ocean Boulevard, Long Beach Towers (1962) at 600 E. Ocean Boulevard, and the International Tower (1964), 700 E. Ocean Boulevard).

Architectural Styles

As a complete discussion on architectural trends and descriptions is provided within the other themes (see above), it is not repeated here.

RESEARCH METHODS

RECORDS SEARCH

At the commencement of the study, CRM TECH initiated a historical/archaeological records search at the South Central Coastal Information Center (SCCIC), California State University, Fullerton, which is the official cultural resource records repository for the Counties of Los Angeles, Orange, and Ventura. During the records search, SCCIC Staff Researcher Thomas D. Shackford checked the information center's maps and files for previously identified historical/archaeological resources in or near the study area, and existing cultural resources reports pertaining to the vicinity (see App. 2). Previously identified historical/archaeological resources include properties designated as California Points of Historical Interest and California Historical Landmarks, as well as those listed in the National Register of Historic Places, the California Register of Historical Resources, or the California Historical Resources Inventory.

To supplement the materials provided by the SCCIC, Terri Jacquemain and Jennifer Mermilliod examined cultural resources files maintained by the City of Long Beach Office of Neighborhood and Historic Preservation. Among these are official records on designated Long Beach historic landmarks, documentation generated from City-sponsored studies, and miscellaneous files on various properties within the study area.

FIELD SURVEY

On August 3, 2005, Casey Tibbet carried out a field inspection of all buildings located within the project boundaries. On June 7, 2006, Bai "Tom" Tang re-visited the project site to

update Tibbet's observations, and completed the survey of all building and other built-environment features in the balance of the study area (i.e., those outside but adjacent to the project boundaries). Since the study area is fully developed with buildings, public roadways, paved parking lots, and landscaping features, with no undeveloped ground surface visible, a field survey by an archaeologist was determined not to be necessary.

In accordance with guidelines adopted for such surveys by the California State Office of Historic Preservation, the field procedures are focused primarily on buildings and other built-environment features that appeared to be more than 45 years old or to demonstrate the potential for exceptional historical or architectural merits (NPS 1991:41; OHP 1995:2). For these properties, Tibbet and Tang made detailed notations and preliminary photo-recordation of their structural/architectural characteristics and current conditions. The field observations and photographic records formed the basis of the building descriptions and the historic integrity assessment presented below and in the attached site record forms, known commonly as DPR forms (see App. 3). Buildings and other features that date to the post-1962 period and clearly show no potential for exceptional merits were noted but excluded from further study.

HISTORICAL RESEARCH

During the study, the project team pursued historical research in order to establish the historic context for the evaluation of properties recorded during the field survey as well as each property's construction history, roles and uses over the years, and possible associations with important historic figures and/or events. All four primary members of the project team participated in various portions of the historical research. Sources consulted during the research included the following:

- Published literature and online reference sources in local, regional, and architectural history;
- Archival records of the City of Long Beach and the County of Los Angeles, particular the City's building safety records and the County's real property assessment records;
- Historic maps of the study area, including U.S. General Land Office's (GLO) land survey plat maps dated 1868-1890, the U.S. Geological Survey's (USGS) topographic maps dated 1896-1941, and the Sanborn Map Company's insurance maps dated 1898-1969;
- Local directories from the historic period and other materials on file at the local history collections of the Los Angeles and Long Beach Public Libraries.

CONSULTATION WITH LOCAL HISTORICAL GROUPS

In conjunction with other research procedures, Casey Tibbet and Terri Jacquemain contacted several groups and individuals active in the Long Beach preservation community for additional information on buildings and other features recorded within the study area and to seek their input regarding the potential historical significance of these properties to the local community. The groups and individuals contacted included the Historical Society of Long Beach, the Long Beach Heritage, and former Long Beach Historic Preservation Officer Ruthann Lehrer. Comments and information from these sources are incorporated into the discussion below.

RESULTS AND FINDINGS

PREVIOUS CULTURAL RESOURCES STUDIES IN THE VICINITY

According to records of the SCCIC, the southernmost portion of the study area, to the south of Ocean Boulevard and the west of Shoreline Drive (Fig. 6), was included in a previous cultural resources study completed in 1994 (Moffatt 1994). The remainder of the study area had apparently not been surveyed systematically prior to this study. However, SCCIC and City records suggest that several reconnaissance-level surveys may have included the study area in their scopes, such as a 1988 survey of some 350 buildings in the downtown area (JHRA 1988).

Records further indicate that four of the buildings in the study area were previously noted and evaluated as potential historical resources. Two of these, the Villa Riviera at 800 E. Ocean Boulevard and the Artaban Apartments at 10 Atlantic Avenue, have been formally recorded into the California Historic Resources Inventory and designated by the City of Long Beach as local historical landmarks. In addition, the Villa Riviera has also been placed in the National Register of Historic Places and the California Register of Historical Resources. The other two buildings, located at 777 E. Ocean Boulevard and 40 Atlantic Avenue, were the subjects of preliminary historical assessment completed in August 2005 (Ostashay 2005a; 2005b). Information from existing records on these four buildings is discussed in the section below as appropriate.

Figure 6. Previous cultural resources studies in the vicinity of the project area, listed by SCCIC file number. Locations of historical/archaeological sites are not shown as a protective measure.

Outside the project boundaries but within a half-mile radius, at least three other area-specific cultural resources studies have been reported to the SCCIC, all of which were on relatively small tracts of land (Fig. 6). A large number of historical/archaeological sites were previously recorded within the scope of the records search, all dating to the historic period. The vast majority of these sites consisted of buildings and/or other built environment features, and only one was an archaeological site, representing a trash scatter. Other than the Villa Riviera and the Artaban Apartments, the nearest of these sites to the study area is the 1910-vintage Greenleaf Hotel at 63 Lime Avenue, just outside the study area boundaries. According to SCCIC records, this building has not been evaluated for eligibility in the National Register or the California Register. No prehistoric—i.e., Native American—archaeological resources have been recorded within the scope of the records search.

SCCIC records indicate that many buildings in downtown are now listed in the National Register and/or the California Register, or have been determined eligible for listing in one or both of these registers. In addition to those listed in the National Register and the California Register, nearly 200 buildings within the Long Beach city limits have been either locally designated or determined eligible for local designation, including more than 100 that have been designated officially as city landmarks (City of Long Beach n. d.).

The number of previously identified historical resources in the project vicinity, including many of recognized historic significance, attests to the high sensitivity of Long Beach's downtown area for potentially significant buildings and other built-environment features. Other than the Villa Riviera and the Artaban Apartments, however, none of these previously recorded historical/archaeological sites was located in the area that may be affected by the proposed project. Therefore, they do not require further consideration during this study.

INPUT FROM LOCAL HISTORICAL GROUPS

In September 2005, Julie Bartolotto, Executive Director of the Historical Society of Long Beach, and Dave Waller, Vice President of Public Awareness for the Long Beach Heritage, were contacted regarding this project. In an effort to determine whether or not any of the buildings within the project boundaries or persons associated with them was of significance in local history, the organizations were provided with photographs of the buildings in the project area and a list of individuals associated with them. After initial contact with Ms. Bartolotto, on September 27, 2005, the Historical Society shared their extensive photo collection with CRM TECH researchers. Archive Manager Amy Luke facilitated the research with a survey of available databases and retrieval of several indexes, historical volumes, ephemera, and photographs.

In the meantime, Mr. Waller relayed the information to various members of the Long Beach Heritage for their input. These individuals included Professor Louise Ivers of California State University, Dominguez Hills; Maureen Neeley of HousStories; and Karen Clements. Ms. Neeley also referred the information to her contacts and Ms. Clements offered access to various research sources. Ms. Clements noted that independent insurance salesman Clare Hamman, prominent local architect Kenneth S. Wing, Sr., and later Wing's son Kenneth S. Wing, Jr. had occupied one of the buildings in the project area, located at 40 Atlantic Avenue. She further stated that oral history interviews with Hamman and Wing, Sr., could

be found at the library of California State University, Long Beach. Ms. Bartolotto also commented on the elder Wing's association with the building.

In October 2005, Ruthann Lehrer, former Historic Preservation Officer for the City of Long Beach, was contacted. Ms. Lehrer suggested that Ken Larkey, who assembles calendars utilizing historic photographs of Long Beach, be consulted and that various resources at the Long Beach Public Library be utilized. These resources included biographical and photographic files and databases, city directories, and local history texts, all of which were used extensively during the research process. Two telephone messages were left for Ken Larkey, but to date there has been no response.

Due to time constraints, no formal consultation was conducted with the Historical Society of Long Beach and the Long Beach Heritage regarding properties within the study area but outside the project boundaries. However, research resources maintained by these organizations were consulted during subsequent research efforts.

POTENTIAL HISTORICAL RESOURCES WITHIN THE STUDY AREA

Situated on a major thoroughfare across downtown Long Beach and approximately one block from the shoreline, the study area is surrounded by a mix of historic and modern office, commercial, and multi-unit residential buildings. The study area itself hosts a total of 18 buildings or groups of buildings of similar nature. Fourteen of these date to the historic period (i.e., pre-1962), and thus meet the age threshold for recordation and evaluation as set forth by the California State Office of Historic Preservation. Of the four buildings constructed after 1962, two were included in this study due to their apparent potential for special merit in local architectural history. The other two, an apartment building at 600 E. Ocean Boulevard (Long Beach Towers, constructed in 1963-1964; Fig. 7), and a restaurant at 615 E. Ocean Boulevard (Long Beach Café, constructed in 1969-1970; Fig. 8), were noted but excluded from further study.

Besides the buildings, a site of local historic interest, a group of streetscape features, and the remains of a municipal park were also encountered within the study area during this study. These features are described and discussed in further detail below, along with the 16 buildings or groups of buildings that were surveyed and evaluated as part of the study.

21 Alamitos Avenue

Description

This wood-framed, stucco-clad apartment building is built on an irregular plan and surmounted by a flat roof (Fig. 9). It stands three stories tall in the front portion and two stories tall in the rear portion. The south-facing primary façade is dominated by four large balconies on the upper levels, each of them with a simple, slender metal railing between low stucco walls. Similar balconies also adorn the upper portions of the south-facing walls of the rear portion.

All of the balconies are framed by wide, projecting copings and fins, creating a strong emphasis on a Modernist design theme. The theme is echoed in the rectangular open canopies over the top balconies and the rectangular copings around the windows facing

Figure 7. The Long Beach Towers at 600 E. Ocean Boulevard, view to the southeast.

Figure 8. The Long Beach Café at 615 E. Ocean Boulevard, view to the southwest.

Figure 9. Apartment building at 21 Alamitos Avenue, view to the northwest.

the east. The lower level of the primary façade is decorated with an uncut stone veneer. Main access to the apartments is through a centered door that leads to a staircase, visible through openings in the middle portion of the façade. Aluminum-framed sliding and double-hang windows provide fenestration to the building.

Construction History

Originally known as the Joyce Manor Apartments, this building was built in 1956 as a 16-unit apartment complex with an attached garage (City of Long Beach 1956). It was built on the former site of the Artaban Garage, a 150x60-foot commercial garage built in 1928 by then-property owner C. D. Cody, which stood until around 1954 (County Assessor 1928-1957; Sanborn 1950; Directory 1954). The building has apparently remained largely intact with few permits for alterations issued over the years. Those on file in city building records were secured by tenants for interior remodeling. For example, in 1965 Marge Leferovich of Apartment 16 relocated a wall heater, and the following year Marie Wells of Apartment 10 added a forced-air unit (City of Long Beach 1956-1966).

Significance Evaluation

Archival records indicate that Harris Rogers, a Long Beach building contractor, acquired this property from Earl F. Cody in 1956, shortly before the construction of the Joyce Manor Apartments (County Assessor 1956). About that time, Rogers had a business office on Pacific Avenue and resided with his wife Nadyne on Maine Street (Directory 1957). The name of C. D. Cody, the previous property owner, did not appear in a survey of 1950s local directories.

Dating to the late historic period, this apartment building is not known to be closely associated with any persons or events of recognized significance in national, state, or local history, or to represent the work of noted architect, designer, or builder. In terms of architectural, aesthetic, or artistic merits, the building does not qualify as an important example of its style, type, period, region, or method of construction. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

10 Atlantic Avenue (Artaban Apartments)

Description

A well-known local landmark at a highly visible location, this L-shaped, eight-story apartment building (Fig. 10) was first recorded into the California Historic Resources Inventory in 1984. The site record form prepared at that time offers the following description of the Artaban:

> Located at 10 Atlantic Avenue and constructed in 1922, this building is a very good example of a large scale apartment building from the 1920/1930 era. As was common at this time in Long Beach, this building was built as cooperative apartments and included such amenities as a built-in refrigeration plant, laundry

Figure 10. The Artaban Apartments at 10 Atlantic Avenue, view to the northeast.

> room, meeting and game rooms. The exterior of the building is concrete with many decorative touches added. There is a decorated band between the second and third floors and plain bands between each of the remaining floors. These bands are on the south and west sides of the building. The south side of the building features balconies under the center windows on the second through eighth floors and two side balconies on the seventh floor, all these balconies face the ocean. On the west side are two individual balconies on the fifth and seventh floors. Although the roof is flat, a decorative band running atop the south and west sides of the building simulates an overhanging roof. The entrance to this building is on the west side and is surrounded by a decorative arch and the recessed doorway is surrounded by a very decorated entrance. The lobby of the building is very beautiful and well maintained, the ceiling is a very colorful fresco with many details. The mantle around the fireplace shows scenes of Artaban travelers looking for Jesus. (View 1984:1)

During the field survey, it was noted that this building remains largely intact as described above. However, as can be expected in a building of this vintage, many of the windows were replaced at an unknown time. Evidently, the apartments were originally fenestrated with wood-framed, two-pane picture windows flanked by narrow, wood-framed casements, some of which are still extant. A large number of these have been replaced with aluminum-framed, one-pane picture windows and aluminum-framed double-hungs.

Construction History

As a designated City landmark, the construction history of the Artaban is well documented in City records. Built in 1922, it was among the city's first multi-storied residential building (City of Long Beach 1985). It was designed by architect Charles McKenzie and constructed by contractors Wallace and Bush (City of Long Beach 1922). City permit records since 1988 indicate a number of repairs to deteriorating features such as plumbing, electrical wiring, and planters, as well as minor interior alterations (City of Long Beach 1988-2006). Although replacement windows abound in the building today, no major alterations to the building are evident in archival records.

Significance Evaluation

While nominating the Artaban Apartments for City landmark status in 1985, the City of Long Beach Cultural Heritage Committee determined that the building met Criteria C and I, as outlined in Long Beach Municipal Code §2.63.050.

> These particular criteria are applicable because this structure exemplifies an era of the construction of cooperative apartments and is a familiar visual feature in the downtown area. Its architectural significance stems mainly from the recessed doorway and the decorative lobby. (City of Long Beach 1985:1)

Despite the minor alterations to its exterior features, the building continues to retain the qualities that rendered it a City landmark in 1985 and sufficient historic integrity to relate to its period of significance. Furthermore, since the development of cooperative apartments represented a pattern of events that contributed significantly to the development of Long Beach in the 1920s-1930s and helped bring about the current skyline

of the downtown area, the Artaban, one of the first high-rise apartment buildings in the city, also appears eligible for listing in the California Register under Criterion 1, with a local level of significance. Therefore, it clearly meets CEQA's definition of a "historical resource."

40 Atlantic Avenue

Description

This rectangular, one-story office building, currently occupied by E & T Constructers, is an older poured concrete "box" with a much newer façade on the street-facing west side (Fig. 11). This Modern-style façade features a centered, recessed entrance with aluminum-framed, tinted glass doors and windows. The north and south portions of the façade are covered with blue tiles, and the middle portion above the entrance has a smooth, white surface. The south elevation, adjacent to an alley and parking area, has painted concrete walls and recessed, steel-framed awning windows. The rear elevation has a large, vehicle-sized opening that has been partially filled with bricks and converted into two doors, flanked by a pair of windows.

Construction History

Historical sources indicate that this building was originally constructed in 1922 as an automobile garage for the Artaban Apartments, and was called the Artaban Garage (City of Long Beach 1922; Ostashay 2005a). It served in that capacity to at least 1942, although the name by that time had become K. W. Wade Garage (Directory 1942; Ostashay 2005a). After the garage was relocated to the northwestern corner of Alamitos Avenue and Medio Street

Figure 11. Office building at 40 Atlantic Avenue, view to the southeast.

(Sanborn 1950; Directory 1954), the building was converted into commercial/office use after extensive interior and exterior remodeling in 1952 (City of Long Beach 1952). Further remodeling took place in 1967, around the time when prominent local architect Kenneth S. Wing, Sr., and his firm, Wing and Associates, moved into the building (City of Long Beach 1967). The present façade, typical of Wing's architectural designs from that period, is probably the result of the 1967 remodeling.

Significance Evaluation

Archival records indicate that the Artaban Garage was originally owned by Jesse G. Van Possum and George Sckenurr (County Assessor 1917-1925), neither of whom appears in local directories of the period. Later owners of the property included H. D. Henderson and William Duckworth, First Securities Company, and Assets Corporation before Kenneth S. Wing, Sr., and Clare Hamman, an independent insurance saleswoman, acquired the property around 1940 (County Assessor 1925-1963). Wing, however, did not occupy the building during the 1940s-1950s, but had his architectural practice elsewhere in the City (Ostashay 2005a).

After it was converted into commercial/office use in 1952, the first tenants in the building included the Charm Unlimited School and the Otis Ted Majorette Studio (Ostashay 2005a). By the early 1960s, the building was used as a dental office (*ibid.*). According to research conducted by Ostashay (*ibid.*):

> It was in the late 1960s that the Wings [Kenneth S. Wing, Sr., and his son Kenneth S. Wing, Jr., also an architect] decided to relocate their architectural firm (for a third and last time) to the building located at 40 Atlantic Avenue. From the early 1970s onward the building housed not only Wing's architectural practice, but was also shared by an insurance company and nursing registry. … By the early 1980s, the subject property was being used as the headquarters of a chemical waste company. In the years to follow, the building also housed an employment placement company called PIP Personnel Services.

In the meantime, after the death of Kenneth S. Wing, Sr., in 1986, Kenneth Wing, Jr., continued to work in the building until his own death in 1995 (*Long Beach Press-Telegram* 1995).

Today, this building is in good condition and the attractive Modern-style façade is closely identified with the most notable period in its history, when it served as the office of Kenneth S. Wing, Sr., one of the most influential Long Beach architects, during the late 1960s and the 1970s. The design of the façade clearly reflected Wing's architectural philosophy. Consultation with local historic preservation groups demonstrates that there is a strong awareness of the building's association with Wing and his son, Kenneth S. Wing, Jr., among members of the preservation community.

Because of the relatively short period of occupancy by the Wings and the fact that it dates only to the 1960s-1970s, this building does not appear to meet the criteria for listing in the California Register of Historical Resources. However, as the last location of the architectural practice of Kenneth S. Wing, Sr., it demonstrates sufficient local historic interest to appear eligible for designation by the City of Long Beach as a landmark and,

Figure 12. The Rodeway Inn at 50 Atlantic Avenue, view to the southeast.

through the well-preserved main façade, retains a high level of historic integrity to relate to the period of significance.

50 Atlantic Avenue

Description

Located at this address is a motel complex currently operated as a Rodeway Inn (Fig. 12). The complex consists of two flat-roofed, two-story buildings, each built on an elongated L-shape plan, connected at the western end by a canopy over the driveway. Both buildings features aluminum-framed windows of recent origin and wrought-iron railings along the exterior corridors and stairways. The west-facing primary façade, which sports several evenly spaced bays with arched tops on the upper level and faux-marble engaged columns on the lower level, is clearly a modern construction.

Construction History

Built in 1952 and called the At-Ocean Motel in 1955, this motel originally had a total of 18 units (City of Long Beach 1952; Directory 1955). The twin buildings were designed by architect Vern Hedden of Hedden and Shelley, and executed by A. H. Ormsby of the Atlantic Building Company (City of Long Beach 1952). A. H. Ormsby's office in 1951 was located at 709 ½ E. First Street in Long Beach (Directory 1951). Subsequent names of the motel, if any, did not appear in local directories.

A small portion of the building was repaired after a 1963 auto collision (City of Long Beach 1963). Later alterations include the 1985 addition of a manager's office and bedroom,

which was designed by Kenneth S. Wing, Jr., and the addition of a canopy over the driveway (City of Long Beach 1985). In 1999, 32 windows were replaced, and in 2002, Unit No. 122 was modified for disabled access (City of Long Beach 1999-2002).

Significance Evaluation

Historical sources indicate that Ruth Foley was the property owner at the time of construction and a resident of building (County Assessor 1948-1952; Directory 1952). She became co-owner with Leslie C. Foley around 1959, and in 1960 the property was deeded to Robert M. Hendon and M. Marge La Branch (County Assessor 1958-1962).

None of the property owners identified above is known to have attained recognized significance in history, nor have any important historic event, either a specific event or a pattern of events, been documented in association with the property. The motel itself demonstrates no particular architectural, aesthetic, or artistic merits, and indeed resembles a modern construction after the 1985 remodeling. The 1985 addition to the front, designed by Kenneth S. Wing, Jr., is essentially utilitarian in nature and does not appear to express any particular designed philosophy or ideals. Therefore, this property does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

42 Lime Avenue

Description

This modest vernacular residence, located on the rear portion of the parcel that also hosts the apartment building at 703-705 Medio Street (see below), is a wood-framed structure with a roughly rectangular footprint (Fig. 13). The low-pitched cross-gable roof is sheathed with composition shingles and has very narrow eaves. The exterior walls are clad with narrow clapboard in the main façade and with vertically grooved wood panels on the sides. The west-facing main façade features a small entry porch with wood picket railings and a bay window with a large, aluminum-framed fixed window flanked by two aluminum-framed double-hungs. Although the windows are evidently of modern origin, the original broad, flat window trim remains in place.

Construction History

Historic maps indicate that this 710-square-foot residence was constructed sometime between 1908 and 1914 (Sanborn 1908; 1914). Since 1923, it has shared the lot with an apartment building at 703-705 Medio Street. This residence has apparently remained largely intact with few recorded changes or alterations over the years. One permit for this address was issued in 1982 to Arnold Gladden to re-partition interior walls in order to create storage space (City of Long Beach 1982).

Significance Evaluation

Philander Hatch, who was president of the National Bank of Long Beach and vice-president of the Long Beach Savings and Trust Co., was the owner of the property in 1917

Figure 13. Residence at 42 Lime Avenue, view to the southeast.

(County Assessor 1917-1925). John C. Farnham became owner around 1920 (*ibid.*). At that time he was the manager of Silverwood's, a men's clothing store that he later became proprietor of, changing the name to Farnham's (Directory 1923; 1927). Located at 124 Pine Avenue, Farnham's was one of several similar stores, including Buffum's, clustered near the intersection of Pine and Broadway in the late 1920s (Directory 1927).

Farnham and his family remained owners of the property until the 1950s, and lived for a time in the adjacent apartment building (County Assessor 1925-1957; Directory 1948). After his death, Marvin A. and Pauline T. Shartzer acquired the property around 1958 (County Assessor 1958-1962). Residents of this single-family dwelling included H. G. Quayle in 1939-1940 (Directory 1939-1940). His occupation was not noted.

None of the persons identified in association with this residence is known to have attained recognized historic significance, nor have any important historic events been documented in association with this residence. In terms of architectural, aesthetic, or artistic merits, the building does not qualify as an important example of its type, period, region, or method of construction, or represent the work of prominent architect, designer, or builder. Therefore, this building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

47 Lime Avenue

Description

The apartment complex located at this address consists of two separate buildings. The front building is a U-shaped one- and two-story structure that wraps around a narrow, tile-

Figure 14. Apartment building at 47 Lime Avenue, view to the northwest.

paved center court (Fig. 14). The front portion of this wood-frame, stucco-clad building, facing east and standing two stories tall, encompasses almost all of the stylish and decorative elements in the building's design, and the rear, one-story portion of the building is largely utilitarian in appearance.

The symmetrical principal façade is focused on a centered main entrance, which opens to a breezeway and leads to the court. It is sheltered by a ceramic tile-covered pent roof resting on shaped rafters and braces, as are the three windows on the upper level. The two lower-level windows on either side of the entrance sport cloth awnings instead. Each of the tripartite windows in the façade comprises a wood-framed picture window flanked by two aluminum-framed double-hangs. Other windows in the structures include both wood-framed and aluminum-framed double-hungs. The front and rear ends of the flat roof over the two-story portion of the building feature projecting cornices, slightly more ornamental in the front.

The rear building in the complex is a one-and-a-half-story Neoclassical cottage of wood-frame construction (Fig. 15). Its medium-pitched front-gable roof, covered with composition shingles, ends in wide, boxed eaves. The exterior walls are clad mainly with clapboard siding, while a large, gabled dormer is clad with wood-shingles. Except for a lean-to in the rear, the building is rectangular in shape. The front façade, almost entirely obscured by the other building in the complex, consists of a bay window and a relatively large porch supported by square wooden posts. Some wood-framed casement windows are observed in the building, but most of the windows are now aluminum-framed double-hangs and sliders.

Figure 15. Residence at the rear of 47 Lime Avenue, view to the northwest.

Construction History

A single-family dwelling was first noted at this location between 1902 and 1905, and was eventually moved to the rear portion of the lot to make room for the construction of a nine-unit, 4,593-square-foot apartment building around 1913 (Sanborn 1902; 1905; 1914; City of Long Beach 1913). Called St. Ambrose Court in 1923 and through at least 1938 (Directory 1923-1938), the apartment complex apparently has undergone no major alterations. New heating units were installed in 1955, and in 1972, a stove and refrigerator were placed in a snack room on the premises (City of Long Beach 1955; 1972).

In 1979, a permit to repair fire damage noted there had been no "structural damage" (City of Long Beach 1979). Another fire sometime around 1985 apparently caused minor damage to Units 12, 15, and 19 (City of Long Beach 1985). In December 2001, unspecified repairs were required by the City (City of Long Beach 2001).

Significance Evaluation

Thomas Wall acquired this property from John Baker around 1905, and in 1913 Emily Wall became owner (County Assessor 1902-1917). Directory information from 1907 lists 47 Lime Avenue as the address of Mrs. S. E. Findlay's furnished rooms, with the Walls' residing at 1105 Alamitos Avenue (Directory 1907). Other property owners during the historic period include Oscar Block; Peter L. Christenson, a longtime owner of Christenson Auto Supply on American Boulevard (now Long Beach Boulevard); Charles D. Costas; Preston G. Baker;

Louise Pelletier, who changed the name of the complex to Pelletier Court; and Bernice Becker, who retained the property at least well into the 1960s (County Assessor 1918-1967). Becker changed the name of the property to Bomberger Apartments sometime around 1957, apparently after she married Edgar Bomberger (Directory 1957). A survey of local directories yielded no further in formation on the Wall family, Block, Costas, or Baker.

None of the property owners identified above is known to have attained recognized significance in history, nor have any important historic events been documented in association with this property. Neither of the two buildings in the complex demonstrates any particular architectural, aesthetic, or artistic merits. Small-scale, Prairie- and Craftsman-influenced apartment buildings, characterized by symmetrical façades with centered entrances and a liberal application tripartite windows, and Neoclassical-style residences were both very common in Long Beach's downtown area during the early 20th century, and survive in large numbers today, as the records search results illustrate. The two specimens on this property do not show any special qualities beyond the ordinary. Therefore, they do not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, either individually or collectively, and do not meet CEQA's definition of a "historical resource."

48-52 Lime Avenue

Description

The building at this address is a two-story, irregularly shaped triplex (Fig. 16). The wood-frame, stucco clad building is surmounted by a low-pitched hip roof, which is covered with

Figure 16. Triplex at 48-52 Lime Avenue, view to the southeast.

composition shingles and has very narrow eaves. Windows in the vernacular building are predominantly wood-framed double-hungs, except for a large glass-block window over a painted stone planter. Similar stone work is also observed in the sidewalk in front of the building. An exterior stairway in the main façade, lined with wrought iron railings, leads to a small balcony, which serves as both an entry porch for the lower-level unit and the main access to the two upper-level units. A wooden balcony with a metal roof and wood railing is located on the rear (eastern side) of the building.

Construction History

Built in 1939, this two-story, three-unit dwelling was constructed by contactor John Dallas of Long Beach (City of Long Beach 1939). It apparently has received little alteration, with the 1961 installation of new heaters being the only recorded work after the initial construction (City of Long Beach 1961).

Significance Evaluation

Joseph C. Hadley was identified as the property owner in 1939, at which time he was the manager of Truck-A-Way Company (County Assessor 1925-1940; Directory 1939-1940). His wife Clara became the sole owner around 1942, followed by Lulu F. Corey in 1943, and Edward W. Brandhorst the following year (County Assessor 1941-1947). Irene Argeris acquired the property around 1947 (*ibid*.). From that time until at least 1961, the building evidently was occupied by members of the same family, including Gus Argeris, who in 1957 was an engineer at Ford Motor Company (Directory 1957). Other family members who resided in the dwelling include John Argeris and Irene Argeris' husband, Trifon L. Collias, who in 1957 was a bartender at the Sea Grotto in Long Beach (Directory 1957).

None of the owners and occupants of the building listed above has been identified as a person of recognized historic significance, nor have any important historic events been documented in association with this residence. A vernacular structure with barely a hint of influence from the once-popular Streamline Moderns and Spanish Eclectic styles in its exterior design, this triplex does not represent the work of influential architect, designer, or builder, or demonstrate any other architectural, aesthetic, or artistic merits. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

51 Lime Avenue

Description

This apartment complex consists of a U-shaped two-story building in the front and an irregularly shaped one-story building in the rear, both of wood-frame construction and with stucco cladding (Fig. 17). The flat roof of the two-story building is accented by a sloping roof in the middle portion of the symmetrical, east-facing primary façade, which is covered with ceramic tiles and sports exposed rafters. A matching pent roof over the main entrance rests on a square wooden beam supported by two buttresses. These buttresses, along with the slightly projecting "towers" at the ends of the façade and the decorative

Figure 17. Apartment building at 51 Lime Avenue, view to the southwest.

beams protruding from the walls bear the roofline, give the building a fortress-like appearance and an exotic flair.

The main entrance has a paneled wooden door of modern origin, flanked by a pair of narrow sidelights. It is accompanied by wrought-iron railings on either side of a set of concrete steps and wrought-iron light fixtures set in the buttresses. The main façade also include four tripartite windows with aluminum-framed double-hungs on the sides. The two lower-level windows are adorned with wooden planters supported by square wooden beams protruding from the wall. Other windows in the building are predominantly wood-framed double-hungs. The rear, one-story building is utilitarian in appearance, and lacks any notable stylish elements.

Construction History

According to property records, a 342-square-foot structure and a seven-unit, 3,370-square-foot apartment building with garages were both built on this parcel around 1922 (City of Long Beach 1922; Directory 1923). In 1946, two of the garages were converted to a living room and bathroom, and three years later an 11x16-foot addition was built (City of Long Beach 1946; 1949). Heaters were installed in 1957, and in 1960 another of the garages was converted to a utility room (City of Long Beach 1957; 1960). Fire damage to the remaining garages was repaired in 1971 (City of Long Beach 1971). A bedroom and bath addition was completed on the smaller building in 1951 (City of Long Beach 1951).

Significance Evaluation

Florence N. Negley, owner of the parcel when the buildings were built, operated the property as the Negley Apartments (County Assessor 1917-1925; Directory 1923). After Rivers and Marie Mansker acquired the property around 1938, it became the Wilson Apartments, but by 1951 was called the Mansker Apartments (County Assessor 1925-1940; Directory 1951). In 1938, Marie Mansker was the manager and Rivers was a clerk of the neighboring St. Ambrose Apartments at 47 Lime Avenue, where they also lived until they became owners of this property (Directory 1938). They remained owners until at least 1963 (County Assessor 1963-1967).

None of the property owners identified above is known to be of recognized significance in national, state, or local history, nor have any important historic events been documented in association with this property. Neither of the two buildings in the complex demonstrates any particular architectural, aesthetic, or artistic merits. Like it next-door neighbor at 47 Lime Avenue, this small-scale apartment complex belongs to a property type that was very common during the early 20th century and is well represented among recorded historic-period building in downtown Long Beach, and this specimen does not possess any unique or special characteristics. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

703-705 Medio Street

Description

This Spanish Eclectic apartment building is a rectangular-shaped, three-story wood-frame structure with a flat roof and stucco wall cladding (Fig. 18). Notable stylish elements in its exterior design include arched window openings on the top floor, wrought-iron balconies in the middle portion of the south-facing main façade, wrought-iron light fixtures beside the front entrance, and wrought-iron and perforated stucco balconets defined by engaged columns in the western façade, which faces Lime Avenue. An arched gate attached to the east side of the main façade further emphasizes the Spanish theme in its appearance.

The southwestern corner of the building is truncated on the two upper levels, allowing the placement of a small Mission parapet at the top, an oval opening with vertical vents, two windows, and a triangular balcony with wrought-iron railings. All of the windows are now aluminum-framed sliders and double-hungs. A striped cloth awning adorns the recessed main entrance, echoed by a similar awning over the third-floor balcony. An exterior stairway of wood construction is attached to the rear of the building.

Construction History

This 6,636-square-foot, six-unit apartment building was constructed in 1922 by designer and builder C.T. McGrew and Sons (City of Long Beach 1922). Since then, the building has apparently remained virtually intact with no major alterations documented. In 1965, a storage room was added in the rear of the building, between this building and the residence at 42 Lime Avenue (City of Long Beach 1965). In 1976 a fireplace was installed in Apartment No. 5 (City of Long Beach 1976).

Figure 18. Apartment building at 703-705 Medio Street, view to the northeast.

Significance Evaluation

This apartment building is located on the same parcel as the single-family residence at 42 Lime Avenue (see above). The ownership history of this building, therefore, is identical to that of its smaller companion.

Despite the minor alterations in the form of window replacement, this building, the finest example of an early 20th century mid-sized apartment development in the study area, retains excellent historic integrity in relation to its construction date and to its original design by noted local builder/designer C. T. McGrew. The truncated corner of the building and the ornamental details associated with it, in particular, is reminiscent of the Ebell Club and Theater, a well-known example of McGrew's large body of work in Long Beach. In addition, this very handsome building has long been a familiar visual feature in the neighborhood. For these reasons, the building appears eligible for designation by the City of Long Beach as a landmark under Criteria F and I, although its level of significance falls short of eligibility for the California Register of Historical Resources. Therefore, it qualifies as a "historical resource" under CEQA provisions.

711 Medio Street

Description

This two-story, Modern-style apartment building is constructed on a rectangular plan and is surmounted by a dual-pitched, front-facing gable-on-hip roof with exposed rafters and

Figure 19. Apartment building at 711 Medio Street, view to the north.

fascia boards under the widely overhanging eaves (Fig. 19). The wood-frame structure is clad mostly with stucco, with vertically grooved plywood panels covering much of the south-facing primary façade. The façade features a pair of metal-framed sliding doors on the upper level, each adorned with a wooden balconet, and a wood-framed double glass door on the lower level. The gable ends are filled with louvered vents.

The west side of the building sports an exterior corridor sheltered by the wide eave, from with an exterior stairway leads to a wooden arbor and the gate in the wrought-iron fence, which is mostly concealed by a lush wall of bamboo and other vegetation. Dark-painted wooden beams in the façade echo those used in the construction of the arbor. On the east side of the building are a series of private balconies. Fenestration in the building consists mainly of aluminum-framed sliding windows. Although relatively plain and unadorned, the overall appearance of the building evokes a tropical theme with a strong Asian-Pacific flavor.

Construction History

Architect and property owner Jules Brady, of noted Long Beach architectural firm Killingsworth, Brady, and Smith, secured a permit in April 1961 to demolish an existing building to make way for this 5,378-square-foot, 10-unit apartment building (County

Assessor 1958-1962; City of Long Beach 1961; Directory 1961). He contracted David Perrin, Inc., for the construction (City of Long Beach 1961). The building apparently has remained virtually unaltered since then. A permit to repair fire damage in Apartment G was issued in 1977, and another to repair minor damage from an electrical fire in the attic was issued in 2003 (City of Long Beach 1977; 2003).

Significance Evaluation

After Jules Brady, Bessie F. Brady became the property owner in 1963, followed by Gerald A. Evers et al. in 1964 (County Assessor 1963-1967). J. Anderson was identified as the owner on the 1977 permit (City of Long Beach 1977). The firm of Killingsworth, Brady, and Smith, as mentioned above, became one of the best-recognized architectural practices in Long Beach under the helm of Edward A. Killingsworth, and is credited with a large number of projects around the world. There is no evidence that this building, likely designed by Jules Brady, is considered an important example of the prolific firm's works, but it appears unusual, if not unique, in that body of works in its tropical/Asian-Pacific flair, possibly a reflection of the firm's experience in Hawaii, South Korea, and Indonesia.

All things considered, this building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource." However, as a property of potential local historical interest due to its association with Jules Brady, it appears to warrant special consideration in local planning.

719 Medio Street (Douglas Apartments)

Description

This two-story apartment building, known as Douglas Apartments, is a wood-framed, stucco-covered structure with a flat roof and a side-facing U-shape plan (Fig. 20). The front portion of the building is decorated with three darker horizontal bands that extend around the corners, the two lower ones containing the windows on both levels and four raised horizontal grooves each. The horizontal lines, coupled with the rounded wall corners at the front entrance, give the simple façade a touch of Streamline Moderne influence.

The main entrance, set off-centered in the south-facing, asymmetrical façade and under a metal-covered canopy, opens to a breezeway. The inside court of the building features exterior corridors and stairways with steel-pipe railings. Windows in the building are predominantly aluminum-framed sliders.

Construction History

Archival records indicate that this 26-unit apartment building was designed by H. Alf Anderson and constructed in 1941, originally named Dobson Apartments for owners John and Lecty Dobson (County Assessor 1941-1947; City of Long Beach 1941). It apparently has remained large unaltered. Other than heater installations in 1953, no other building permits associated with the building were found (City of Long Beach 1953).

Figure 20. The Douglas Apartments at 719 Medio Street, view to the northwest.

Significance Evaluation

Lecty Dobson became sole owner of the property in 1953, and around 1958 it became part of the estate of John H. Dobson (County Assessor 1953-1957; 1958-1962). In 1942, H. Alf Anderson was a local architect with an office at 30 Pine Avenue and a residence on East Sixth Street (Directory 1942). That same year, Florence Shaver was listed as the manager of Dobson Apartments (*ibid*.). No further information was found regarding the Dobsons.

In summary, no persons or events of recognized historic significance have been identified in association with this apartment building, nor does the building exhibit any special architectural, aesthetic, or artistic merits. H. Alf Anderson was evidently a local architect of little note, and no other individuals were identified in the design and construction of the building. Based on these considerations, the building does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

635 E. Ocean Boulevard

Description

This two- and three-story apartment building is rectangular in shape and has a flat roof (Fig. 21). The exterior walls of the wood-frame structure are covered with stucco on the rear portion and with wide, horizontally grooved aluminum siding on the front portion, with a narrow strip of stone veneer at the bottom of the south-facing main façade. The asymmetrical façade features a series of projections and a total of six multi-paned ribbon

Figure 21. Apartment building at 635 E. Ocean Boulevard, view to the northeast.

windows with fixed middle sashes flanked by casements. The recessed central bay includes two balconies with rounded corners and metal railings, a fire escape, and a glazed front door, and has board-and-batten and stone accents.

The west elevation, adjacent to a large parking area, has numerous multi-paned, steel-framed casement, hopper, and fixed windows. Each of these windows has a painted semi-circle above it, creating the illusion of a slightly projecting arch or awning. The rear elevation has a modest Western False Front-style parapet and includes five multi-paned casement windows with similar "arches," as well as an external, metal staircase leading to a recessed door on the second floor.

Construction History

This 34-unit apartment building was constructed in 1941 by Long Beach contractors Odmark and Son (City of Long Beach 1941). It was designed by architect Victor E. Siebert (*ibid*.). Although much of the materials used in the main façade appear to be of much later origin, no major alterations are documented in the City's building safety records. Archival records only indicate that unspecified repairs were made in 1978, apparently in response to City notification of building code violations (City of Long Beach 1978).

Significance Evaluation

Edward A. Geissler was listed as the property owner when this building was constructed (County Assessor 1941-1947). Around 1944, Forrest and June Palmateer became the owners and remained so through at least 1963 (County Assessor 1941-1967). The builder of the

structure, Odmark and Son, was a firm led by E.T. and Harold T. Odmark, which had an office on Gladys Street at the time of the construction (Directory 1941). The firm appears to be of little prominence in the architectural history of Long Beach or elsewhere. A survey of local directories yielded no further information regarding Geissler or the Palmateers.

The designer of the building, Victor E. Siebert, was apparently an architect of some renown in Walla Walla, Washington. In 1912, Siebert and his former preceptor Henry Osterman established the firm of Osterman and Siebert, and in time became known as Walla Walla's foremost architects (Lyman n.d.). The firm, or the two partners individually, is credited with many notable buildings in the Walla Walla area, including at least five that are listed in the National Register of Historic Places (NPS n.d.). Outside the Walla Walla area, however, Siebert appears to be virtually unknown. In any event, there is no evidence that this building occupies a notable place in the architect's long and prolific career.

Since no persons or events of recognized importance have been identified in close association with its history, this building does not appear eligible for listing in the California Register of Historical Resources or for local designation. Therefore, it does not qualify as a "historical resource."

645 E. Ocean Boulevard

Description

This three-story apartment building is rectangular in shape and has a flat roof with a parapets (Fig. 22). It is covered primarily with stucco, but has a stone veneer on the lower-

Figure 22. Apartment building at 645 E. Ocean Boulevard, view to the northeast.

level façade. The building sports groups of four narrow, low-relief bands on each level, which give it a horizontal emphasis evocative of the Streamline Moderne style. The south-facing principal façade has a recessed central bay with two metal balconies that extend over the main entrance, which is surrounded by the stone veneer. Evenly spaced across the top of the façade there are three vents, each in a pattern of two square holes above and below a narrow rectangular hole.

Fenestration in the building consists of wood-framed fixed, double-hung, and casement windows, as well as aluminum-framed sliding windows. Tripartite windows are found on all three levels at either end of the principal and the eastern façades, but the ones at the southeastern corner of the building have been significantly altered.

Construction History

Although no permit was found for its original construction, this building was evidently constructed around 1910 (County Assessor 1909-1917). By 1914, a three-story apartment building was known to be present at this location, with a single-family residence behind it (Sanborn 1914). It was likely remodeled after the 1933 Long Beach earthquake, when the Art Deco and Streamline Moderne styles became popular. In 1954 and 1981, permits for 20 fire ladders and chimney vents, respectively, were issued (City of Long Beach 1954; 1981). Unspecified repairs were made in 1978, apparently in response to City notification of building code violations (City of Long Bach 1978).

Significance Evaluation

At the time of the building's construction, William Blackwood and William A. Preston were listed as the owners of the property (County Assessor 1910). Around 1928, Una V. Mayhill became the owner, followed by Gladys Harris about ten years later (County Assessor 1925-1940). Harris remained owner until at least 1958 (County Assessor 1925-1962). A survey of local directories yielded no information on Blackwood, Preston, Mayhill, or Harris.

Despite extensive research, this study has found no evidence that the building is associated with persons or events of recognized significance in national, state, or local history. It does not qualify as an important example of its type, period, region, or method of construction, nor does it express any ideals or design concepts more fully than the numerous other similar structures in the City of Long Beach. In addition, the building is not known to represent the work of a prominent architect, designer, or builder. Therefore, it does not appear eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark, and does not meet CEQA's definition of a "historical resource."

700 E. Ocean Boulevard (International Tower)

Description

Located at this address, formerly 666 E. Ocean Boulevard, is one of the best recognized icons of modern architecture in Long Beach, the circular-shaped, high-rise International Tower (Fig. 23). This unique building is described by Cara Mullio and Jennifer Volland in

Figure 23. The International Tower at 700 E. Ocean Boulevard, view to the southwest.

their popular 2004 survey of famous buildings in the city, *Long Beach Architecture: the Unexpected Metropolis*, as follows:

> Situated across the street from the Villa Riviera, the International Tower provides a striking contrast to the city's more traditional architecture. In fact, another old vestige of the beachfront, the El Mirador Hotel, was cleared to make way for its erection. The shape of the 32-story circular structure drew a great deal of attention while under construction. A July 1964 article in the *Press-Telegram* predicted it would be "one of the most unusual structures ever erected here." More recently, it has been referred to by locals as the "beer can."
>
> The International Tower claimed to be the tallest prestressed-concrete structure in the world. An intricate web of steel formed the 130-foot diameter foundation and, in total, more than 1,000 tons of reinforcing bars were used to strengthen the foundation mat, floor slabs, and inner- and outer-core walls. It was built by the slip-form method, in which wooden forms were airlifted to position and the concrete was poured. Operating 24 hours a day, the process allowed the tower to rise about one foot an hour and form completely in two weeks.
>
> The initial plans called for commercial space on the bottom floors and 204 residential units composing 25 floors of eight apartments plus one floor containing four penthouses. The exterior consists of a glass-curtain wall, recessed to form continuous balconies, with unobstructed views in every direction. Shortly after the grand opening, owner Henry Sassoon considered converting the tower into an apartment hotel because of lack of tenants. He also proposed a revolving restaurant atop the building. Neither was realized. In the mid-1980s, the International Tower was sold and approved for condominium status. (Mullio and Volland 2004:218)

During the field survey, it was noted that the interior of the building had undergone extensive remodeling in recent years, but the exterior features remained essentially intact. The only notable exterior alteration is the reconfiguration and remodeling of the main entrance, which now faces the east and features a stone-lined rectangular portico, which is evidently of more recent construction.

Construction History

Originally named Tower Sixes, this building began construction in early 1964 on the site of the former El Mirador Hotel (*Long Beach Press Telegram* 1964; City of Long Beach 1963). Property owner and developer Henry Sassoon contracted architects Carl B. Troedsson and Charles Boldon, along with structural engineering firm T.Y. Lin and Associates, for its design (City of Long Beach 1963). A swimming pool was installed in 1966 and in 1967 offices were added, although it is not clear if these were interior conversions or new additions to the building (City of Long Beach 1966; 1967). In 1971 the 6th, 11th and 14th floors were shifted to commercial use (City of Long Beach 1971). LeRoy Misuraca, president of the International Tower Owners Association, recalls that the new entrance probably dates to the 1980s, when the main access to the building was moved from the north side to the east side.

Significance Evaluation

Henry Sassoon, a resident of Bel Air, built the International Tower at a cost of $7 million dollars (*Long Beach Press-Telegram* 1964; 1966). Citing high vacancies rates that resulted in financial losses of $2 million, Sassoon sold the building in August 1966 to California Federal Savings and Loan (*Long Beach Press-Telegram* 1966). International Tower, Ltd. became the titleholder in 1967 (County Assessor 1963-1977). As stated above, the property was approved for condominium status in the 1980s.

Tung-Yen (T.Y.) Lin was a professor emeritus in civil engineering at the University of California, Berkeley, and was considered one of the greatest structural engineers of his time (Yang 2003). He pioneered prestressed concrete construction and had a profound influence on modern structural design. In 1986, Lin was presented with the prestigious National Medal of Science (*ibid*.). A native of China, Lin died in 2003 at age 91 (*ibid*.).

Although not yet 45 years old, the International Tower was surveyed and evaluated during this study due to the demonstrated interest that it commands among students of modern architectural history and technological innovation in the construction industry. Of particular note in the potential significance of the building are the following findings:

- It was once reportedly the tallest prestressed concrete building in the world;
- It represents a major project by Tung-Yen Lin, a well-recognized pioneer in that construction method;
- Its unique design has made the building a well-known and prominent physical landmark at this location.

Although the entrance to the building has apparently been remodeled in more recent years, the relatively minor alterations have not compromised the most essential elements in the building's historic integrity, which lie in the overall design and construction of the tower

itself. Based on these considerations, the International Tower appears to meet Criteria E, F, G, and I for designated by the City of Long Beach as a landmark, and may eventually prove to be eligible for listing in the California Register of Historical Resources once sufficient time has elapsed to allow the firm establishment of the building as a symbol of technological innovation and of its builder, Tung-Yen Lin, in his distinguished status in the history of construction technology.

777 E. Ocean Boulevard

In August 2005, PCR Services Corporation was contracted by the City of Long Beach to pursue a preliminary historical assessment of this building (Fig. 24), partially because of a rumor that claimed it to have been designed by the firm of Killingsworth, Brady and Associates (Ostashay 2005b). The results of that study established that the building was in fact designed by Coppedge and Balance and Associates, "a local design firm of little, if any, prominence in the architectural history of Long Beach or elsewhere" (*ibid.*).

Built in 1975 to house the headquarters of Harbor Bank, this Post Modern structure, now occupied by a video rental store called Video Choice, has been significantly modified (Ostashay 2005b). Because of its recent age and the lack of any exceptional historical, architectural, or aesthetic merits, this building shows no potential to qualify as a "historical resource," and requires no further study.

800 E. Ocean Boulevard (Villa Riviera)

As stated above, this 15-story, Chateauesque-style apartment building (Fig. 25), once the tallest building on the southern California coast, is a designated City landmark and currently listed in both the National Register of Historic Places and the California Register

Figure 24. Commercial building at 777 E. Ocean Boulevard, view to the northeast.

Figure 25. The Villa Riviera at 800 E. Ocean Boulevard, view to the southeast.

of Historical Resources. Therefore, it clearly constitutes a "historical resource" for CEQA-compliance purposes. In the National Register registration form, Grimes (1996) extensively documented the architectural characteristics and the history of this building, and summarized its historic significance as follows:

> The Villa Riviera is eligible for listing in the National Register of Historic Places under Criterion C as an outstanding example of a Chateauesque style luxury apartment building. The building is widely recognized as one of the most important landmarks in the City of Long Beach, not only for the beauty of its architecture, but also for its sheer size at 277 feet and for its prominent location on the Pacific Coast. It stood as the tallest building in Long Beach until the ARCO towers were completed in the 1980s.

Street Lights and Other Streetscape Features

During the survey, six Corsican-style street light standards that evidently date to the early 20th century were observed on the segment of Lime Avenue within the study area,

including two on the project site. Characterized by fluted cast-iron shafts, Corinthian capitals, square bases, and acorn-type luminaries (Fig. 26), these street light standards are similar but by far not identical to the many "old-fashioned" light standards scattered throughout the downtown area, which appear to be of a later vintage. A cursory survey of the surrounding neighborhood revealed the presence of four more identical light standards on adjacent blocks along Lime Avenue, farther to the north. However, no light standards of this type were found elsewhere in the downtown area.

Also noted in the study area were a number of other streetscape features that appear to date to the historic period, including traffic lights, mailboxes, and parking meters. These features, however, are all of standard design and exhibit no potential for any historic value.

Due to the lack of specific documentation, the exact age of the light standards noted in the study area is unclear, but they have been estimated to date to circa 1907-1920. As mentioned above, they appear identical to the streetlights that were purchased to illuminate the nearby Naples development (Davidson 1994), and in all likelihood may have come from the same source.

Figure 26. Typical early 20th century street light standard on Lime Avenue, view to the south.

Because of their uncertain historical background, these street light standard do not demonstrate the potential to be considered eligible for listing in the California Register of Historical Resources or for local designation. Therefore, they do not meet CEQA's definition of "historical resources." However, as possibly the oldest surviving street lights in Long Beach's downtown area, they retain sufficient local historical interest to warrant some special consideration in local planning.

Boundary between Rancho Los Alamitos and Rancho Los Cerritos

Alamitos Avenue, on the eastern edge of the study area, runs along the line dividing two former Mexican land grants, Rancho Los Alamitos and Rancho Los Cerritos, on which the bulk of the City of Long Beach is now located. As stated above, both of these ranchos were parts of a Spanish concession awarded to Juan Manuel Nieto in or around 1784, and both of them were later confirmed by the Mexican government in 1834 and eventually by the U.S. government after the American annexation of Alta California in 1848. As elsewhere in

California, the boundary between these two large land grants were customarily vague under Mexican rule, and was clearly delineated at this location through a series of surveys conducted by the U.S. General Land Office between 1858 and 1866 (GLO 1868).

Today, the location of the boundary is marked by a bronze plaque established by the Long Beach Parlor (No. 278) of the Native Sons of the Golden West sometime between 1949, when the parlor was established, and 1974, when it was moved to accommodate a street improvement project. The marker stands on the southwestern corner of Alamitos Avenue and Ocean Boulevard, near the International Tower. The rancho boundary itself, lying within the Alamitos Avenue right-of-way, retains no physical features related to the establishment of the two land grants.

As a common feature throughout coastal California that is not closely associated with any historic persons or events, the rancho boundary does not retain the potential to be eligible for listing in the California Register of Historical Resources or for designation by the City of Long Beach as a landmark. However, in light of the importance of Rancho Los Alamitos and Rancho Los Cerritos to the city's past, it warrants special consideration in local planning as a site of local historical interest. The rancho boundary marker, as a commemorative property with no demonstrated historic significance of its own, is not considered a potential "historical resource," as defined by CEQA.

Victory Park

In 1920, the Long Beach City Council passed a resolution to designate the ocean bluff south of Ocean Boulevard and between Hart Court and Alamitos Avenue, informally called Bluff Park among local residence, as Victory Park (*Long Beach Press* 1920; Case n.d.). It was planned that artillery pieces and other mementoes of WWI would be placed in the park, and several flagpoles were also suggested (*ibid.*). As dedicated in 1920, the eastern end of the park lies in the southwestern portion of the study area.

In later years, like many other parks and open spaces in downtown Long Beach, Victory Park was "virtually erased by commercial and civic development in the 1970s" (Mullio and Volland 2004:54). Today, the two buildings in that portion of the study area, the Long Beach Towers at 600 E. Ocean Boulevard and the International Tower at 700 E. Ocean Boulevard, both occupy parts of the former parkland, and the only remnant of Victory Park within the study area is the strips of landscaping around these buildings. Since the park essentially no longer exists in the study area, and since the proposed project, lying across Ocean Boulevard, has no potential to affect its remnants, Victory Park requires no further consideration during this study.

MANAGEMENT CONSIDERATIONS

CEQA establishes that "a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment" (PRC §21084.1). "Substantial adverse change," according to PRC §5020.1(q), "means demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired."

In summary of the research results discussed above, of the total of 19 properties surveyed and evaluated during this study, five buildings meet CEQA's definition of "historical resources," including the Villa Riviera at 800 E. Ocean Boulevard, a City landmark that is also listed in the National Register of Historic Places and the California Register of Historical Resources; the Artaban Apartments at 10 Atlantic Avenue, a City landmark that appears eligible for listing in the California Register of Historical Resources; and the three buildings at 40 Atlantic Avenue, 703-705 Medio Street, and 700 E. Ocean Boulevard (International Tower), which appear eligible for designation as City landmarks.

In addition to these "historical resources," three other properties, including the building at 711 Medio Street, the boundary between Rancho Los Alamitos and Rancho Los Cerritos, and the early 20th century street light standards on Lime Street, warrant special consideration in local planning due to their local historic value. The following section examines the proposed project's potential impacts on these eight properties, and determine whether such impacts constitute "a substantial adverse change in the significance of a historical resource."

SUMMARY OF PROJECT DESCRIPTION

The proposed project is a mixed-use development involving the construction of a 22-story residential tower on the northwest corner of Ocean Boulevard and Alamitos Avenue, a 15- to 19-story stepped slab building northwest of the existing Lime Avenue and Ocean Boulevard intersection, and a 10-story building northeast of the Artaban Apartments. These buildings would be situated over a two-story podium of residential, retail, and live/work units, resulting in a maximum height of 24, 21, and 12 stories, respectively, from grade. The height of the 24-story tower would be approximately 284 feet (not including an optional beacon). The maximum height of the 21-story stepped slab building would be approximately 233 feet, and the 12-story building would be approximately 124 feet high.

PROJECT EFFECT ASSESSMENT

10 Atlantic Avenue (Artaban Apartments)

The historic significance of the Artaban Apartment stems primarily from its association with a pattern of historic events that was important in local history and secondarily from its architectural merit and its long presence as a familiar visual feature in the neighborhood. The building retains excellent integrity in the aspects of location, design, materials, workmanship, and association, which would not be affected by the proposed project since it stands outside the project boundaries.

The current project plan calls for the construction of 12-story building to the northeast of the Artaban Apartments. The presence of this new building would have a visual and atmospheric effect on the Artaban Apartments integrity in terms of setting and feeling. However, these aspects of the Artaban Apartments' integrity have been significantly compromised in the past, now that it is surrounded on all sides by modern or modern-looking buildings, some of which rival the Artaban Apartments in height and visual prominence. Furthermore, the placement of the proposed new building would avoid visual intrusion on the Artaban Apartment's more ornate western and southern façades, which contain essentially all of its character-defining architectural elements. The indirect

effects of the proposed project on the Artaban Apartments, therefore, is not considered a substantial adverse change in its significance and integrity. No mitigation measures are necessary for this "historical resource."

40 Atlantic Avenue

The project plan calls for the demolition of this building, which clearly constitute "a substantial adverse change in the significance of a historical resource." Mitigation measures are required to reduce project effects, as outline below.

703-705 Medio Street

The historic significance of this building is derived primarily from its outstanding architectural merit and secondarily from its long presence as a familiar visual feature in the neighborhood. Since it is located outside the project boundaries, the proposed development would not have a direct impact on the building's architectural integrity and its character-defining features. As a three-story structure located in a mixed-use area with several existing high-rise buildings and parking lots at the former sites of demolished buildings, the original setting of this building, as related to its period of origin in the 1920s, is no longer intact. The implementation of the proposed project would not further compromise the setting and feeling of this "historical resource" substantially, nor would the potential visual and atmospheric intrusion significantly affect the view of this building as a localized neighborhood landmark. Therefore, the proposed project would not have an adverse effect to its significance and integrity, and no mitigation measures are required.

711 Medio Street

The significance of this building lies in its notable architectural design by the firm of Killingsworth, Brady, and Smith. Located adjacent to the building at 703-705 Medio Street, this building would not be adversely affected by the proposed project for the same reason discussed above. No mitigation measures are required for this property.

700 E. Ocean Boulevard (International Tower)

The International Tower attains its historic significance through its architectural merit, especially in the aspect of technological innovation, and through its widely recognized status as a prominent physical landmark. Since it is located outside the project boundaries, the proposed project would not have any effect on the architectural and technological characteristics of the International Tower, or any other direct impact.

The construction of the 21-story, 233-foot stepped slab building and the 12-story, 124-foot building across Ocean Boulevard would impose some visual intrusion on the view of the 27-story (above-ground), 278-foot International Tower, but such intrusion would be localized to certain directions. Most importantly, the new buildings would not block the primary vantages of the International Tower along Ocean Boulevard and Lime Avenue, which according to the proposed project plan would be vacated for the construction of a landscaped paseo. Based on these considerations, this study concludes that the proposed project's potential indirect effect on this "historical resource" would not constitute a

substantial adverse change in its significance and integrity. No mitigation measures are required for this property.

800 E. Ocean Boulevard (Villa Riviera)

Like the International Tower, the Villa Riviera would not receive any direct effect from the proposed project. Also as in the case of the International Tower, the construction of a 22-story, 284-foot residential tower on the northwestern corner of Alamitos Avenue and Ocean Boulevard would bring about some visual intrusion to the Villa Riviera, but would not affect the primary vantages from either of the two main thoroughfares. Therefore, the project would not cause a substantial adverse change in the significance and integrity of this "historical resource," and no mitigation measures are required.

Street Lights

As stated above, two of the six early 20th century street light standards noted in the study area are located within the project boundaries, on the west side of Lime Avenue. At the present time, the proposed project plan is unclear as to the future disposition of these two light standards, and the implementation of the project may have an adverse effect on these historic features. The other four light standards in the study area, however, would not be affected. Mitigation measures for the two light standards that would be affected are discussed below.

Rancho Boundary

As a symbolic site with no physical components, this historic site of local historic interest would receive no effect from the proposed project. No mitigation measures are necessary.

RECOMMENDED MITIGATION MEASURES

As stated above, among the five properties that constitute "historical resources" under CEQA provisions and the three that warrant special consideration in local planning, the building at 40 Atlantic Avenue would be adversely affected by the proposed project, and two of the six street light standards noted in the study area may be affected. Recommended mitigation measures for these properties are presented below.

40 Atlantic Avenue

Based on the study results, the historic significance of this building is embodied primarily in the Modern-style façade that was evidently designed and implemented by famed local architect Kenneth S. Wing, Sr., in 1967, around the time when Wing moved his architectural design studio to this location. The remainder of the otherwise unremarkable structure, although more than 40 years older, contributes little to the significance of this property.

In order to mitigate the proposed project's potential effect to this "historical resource," CRM TECH recommends that a comprehensive documentation program, including photographic recordation, detailed written description, scaled mapping, and compilation of historical background, be completed on this building prior to the commencement of the

project, and a commemorative plaque identifying the association of Kenneth S. Wing, Sr., to this location be established at or near the site of the building. The implementation of these mitigation measures, however, would not reduce project effect to a level less than significant. If the demolition of or other substantial physical alterations to the building, particularly the Kenneth Wing-era façade, cannot be avoided, the project would have a significant effect on a "historical resource."

Alternatively, CRM TECH recommends that the proposed project be redesigned so that the existing building, or at a minimum the existing façade, could be preserved, rehabilitated as necessary, and incorporated into the project, if feasible. If demolition of or other substantial physical alterations to the façade can be avoided, the project's potential effect to this "historical resource" would be considered less than significant.

Street Lights

Although these streetscape features technically do not meet CEQA's definition of "historical resources," in the interest of preserving as much of the community's historical heritage as possible, CRM TECH recommends that the two early 20th century Corsican-style street light standards within the project boundaries be protected during construction and reused after necessary repairs, either at or near their current locations or at other appropriate sites nearby.

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APPENDIX 1:
PERSONNEL QUALIFICATIONS

PRINCIPAL INVESTIGATOR/HISTORIAN
Bai "Tom" Tang, M.A.

Education

1988-1993	Graduate Program in Public History/Historic Preservation, UC Riverside.
1987	M.A., American History, Yale University, New Haven, Connecticut.
1982	B.A., History, Northwestern University, Xi'an, China.
2000	"Introduction to Section 106 Review," presented by the Advisory Council on Historic Preservation and the University of Nevada, Reno.
1994	"Assessing the Significance of Historic Archaeological Sites," presented by the Historic Preservation Program, University of Nevada, Reno.

Professional Experience

2002-	Principal Investigator, CRM TECH, Riverside, California.
1993-2002	Project Historian/Architectural Historian, CRM TECH, Riverside, California.
1993-1997	Project Historian, Greenwood and Associates, Pacific Palisades, California.
1991-1993	Project Historian, Archaeological Research Unit, UC Riverside.
1990	Intern Researcher, California State Office of Historic Preservation, Sacramento.
1990-1992	Teaching Assistant, History of Modern World, UC Riverside.
1988-1993	Research Assistant, American Social History, UC Riverside.
1985-1988	Research Assistant, Modern Chinese History, Yale University.
1985-1986	Teaching Assistant, Modern Chinese History, Yale University.
1982-1985	Lecturer, History, Xi'an Foreign Languages Institute, Xi'an, China.

Honors and Awards

1988-1990	University of California Graduate Fellowship, UC Riverside.
1985-1987	Yale University Fellowship, Yale University Graduate School.
1980, 1981	President's Honor List, Northwestern University, Xi'an, China.

Cultural Resources Management Reports

Preliminary Analyses and Recommendations Regarding California's Cultural Resources Inventory System (With Special Reference to Condition 14 of NPS 1990 Program Review Report). California State Office of Historic Preservation working paper, Sacramento, September 1990.

Numerous cultural resources management reports with the Archaeological Research Unit, Greenwood and Associates, and CRM TECH, since October 1991.

Membership

California Preservation Foundation.

HISTORIAN/ARCHITECTURAL HISTORIAN
Casey Tibbet, M.A.

Education

2005 M.A., History (Historic Preservation), University of California, Riverside.
2002 Museum Research and Interpretation, Program in Historic Resources Management, University of California, Riverside.
1987 B.A., Political Science, University of California, Riverside.

Professional Experience

2003-2005 Project Historian/Architectural Historian, CRM TECH, Riverside.
1990-2003 Associate Planner, Planning Department, City of Riverside.
- 2002 Organization and review of five historic surveys for various neighborhoods in the City of Riverside.
- 2002 Update and re-organization of the Wood Streets Neighborhood Conservation Area survey.
- 1999-2003 Section 106 and environmental reviews per NEPA for the City of Riverside Community Development Block Grant (CDBG) Program and other federally funded projects.
- 1990-2003 Application of CEQA to public and private development projects in the City of Riverside and surrounding areas, and review of related archaeological, biological, and historic surveys.

Membership

California Preservation Foundation

PROJECT HISTORIAN
Terri Jacquemain, M.A.

Education

2004 M.A., Program in Historic Resource Management, University of California, Riverside.
2002 B.S., Anthropology, University of California, Riverside.

Professional Experience

2003- Project Historian, CRM TECH, Riverside.
2002- Teaching Assistant, Religious Studies Department, University of California, Riverside.
1997-1999 Reporter, *Inland Valley Daily Bulletin*, Ontario, California.
1991-1997 Reporter, *The Press-Enterprise*, Riverside.

HISTORIAN/ARCHITECTURAL HISTORIAN

Jennifer A. Mermilliod, M.A.
JM Research and Consulting
5110 Magnolia Avenue
Riverside, CA 92506

Education

2001 M.A., Historic Resources Management (with emphasis in Historic Preservation), University of California, Riverside.
2001 Graduate Internship: City of Riverside Planning Department, Riverside, California.
2000 B.A., History, University of California, Riverside.

Professional Experience

2001- Independent Cultural Resources Consultant, JM Research and Consulting.
- Independent research and survey work.
- Historic research, architectural survey, preparation of reports, presentation and service as an expert witness, and National Register nomination.

2001-2003 Historic Preservation Management Intern, City of Riverside.
- Assistance in management and administration of the City's Historic Preservation Program.
- Financial reporting, grant writing, preparation of brochures and other written materials, historical research, and Section 106 survey work.

APPENDIX 2

SCCIC RECORDS SEARCH RESULTS

South Central Coastal Information Center
California Historical Resources Information System
California State University, Fullerton
Department of Anthropology
800 North State College Boulevard
Fullerton, CA 92834-6846
714.278.5395 / FAX 714.278.5542
anthro.fullerton.edu/sccic.html - sccic@fullerton.edu

Ventura
Los Angeles
Orange

August 23, 2005 SCCIC # 5788.3031

Mr. John J. Eddy
CRM TECH
4472 Orange St
Riverside, CA 92501
(951) 784-3051

RE: 1653 – Long Beach Redevelopment (Long Beach Quadrangle)

Dear Mr. Eddy,

As per your request received on August 4, 2005, an expedited records search was conducted for the above referenced project. This search includes a review of all recorded archaeological sites within a ½-mile radius of the project site as well as a review of cultural resource reports on file. In addition, the California Points of Historical Interest (PHI), the California Historical Landmarks (CHL), the California Register of Historic Places (CR), the National Register of Historic Places (NR), the California State Historic Resources Inventory (HRI), and the City of Los Angeles Cultural Monuments listings were reviewed for the above referenced project. The following is a discussion of the findings.

Long Beach, CA. 7.5' USGS Quadrangle

ARCHAEOLOGICAL RESOURCES:

Two archaeological sites (19-000693 and 19-002660) have been identified within a ½-mile radius of the project site. None of the above archaeological sites are located within the project site. Neither site is listed on the National Register Archaeological Determination of Eligibility list. No isolates have been identified within a ½-mile radius of the project site. No isolates are located within the project site.

HISTORIC RESOURCES:

Thirteen additional cultural resources (19-150345, 19-150346, 19-150347, 19-150348, 19-150350, 19-150351, 19-150352, 19-150353, 19-150354, 19-150355, 19-

RECEIVED AUG 2 5 2005

150356, 19-150362, and 19-178699) have been identified within a ½-mile radius of the project site. No cultural resources are located within the project site.

Copies of our historic maps – Downey (1896 and 1941) 15' USGS - are enclosed for your review.

The California Point of Historical Interest (2004) of the Office of Historic Preservation, Department of Parks and Recreation, lists no properties within a ½-mile radius of the project site.

The California Historical Landmarks (2004) of the Office of Historic Preservation, Department of Parks and Recreation, lists no properties within a ½-mile radius of the project site.

The California Register of Historic Places (2004) lists twenty-two properties within a ½-mile radius of the project site (see HRI properties marked with a star). These are properties determined to have a National Register of Historic Places Status of 1 or 2, or are a California Historical Landmark numbering 770 and higher.

The National Register of Historic Places (2004) lists five properties within a ½-mile radius of the project site (see below).

Long Beach 7.5' USGS Quadrangle

Long Beach- 19-178702- LA 1st National Bank of Long Beach 101—125 Pine Ave. Long Beach 19900913 90001432

Long Beach- 19-178693- Villa Rivera 800 E. Ocean Blvd. Long Beach 19960725 96000778

Long Beach- 19-178967- Cooper Arms Apartment 455 E. Ocean Blvd 20000215 00001647

Long Beach- - Middough Brothers Boys Shop / Insu 205 E. Broadway 20030205 03000002

Long Beach- - Willmore, The / Stillwell Apartments 315 W. 3rd St 19990520 99000579

The City of Los Angeles Cultural Monuments lists no properties within a ½-mile radius of the project site.

The California Historic Resources Inventory (2004) lists three hundred, ninety-one properties that have been evaluated for historical significance within a ½-mile radius of the project site (see enclosed list).

PREVIOUS CULTURAL RESOURCES INVESTIGATIONS:

Nine studies (LA503, LA3102, LA3509, LA2233, LA2399, LA2900, LA4101 LA5403, and LA5886) have been conducted within a ½-mile radius of the project site. Of these, none are located within the project site. There are eleven additional investigations located on the Long Beach 7.5' USGS Quadrangle that are potentially

within a ½--mile radius of the project site. These reports are not mapped due to insufficient locational information.

Please forward a copy of any reports from this project to the office as soon as possible. Due to the sensitive nature of archaeological site location data, we ask that you **do not include** records search maps in your report. If you have any questions regarding the results presented herein, contact the office at 714.278.5395 Monday through Thursday 8:00 am to 3:30 pm.

Should you require any additional information for the above referenced project, reference the SCCIC number listed above when making inquiries. Requests made after initial invoicing will result in the preparation of a separate invoice.

Sincerely,
SCCIC

Thomas D. Shackford
Staff Researcher

Enclosures:

(X) Map – Long Beach 7.5' USGS Quadrangle, Downey 15' USGS Quadrangle
(X) Bibliography – 4 pages
(X) HRI - 35 pages
(X) National Register Status Codes – 1 page
(X) Site Records– 19-000693, 19-002660, 19-150345, 19-150346, 19-150347, 19-150348, 19-150350, 19-150351, 19-150352, 19-150353, 19-150354, 19-150355, 19-150356, 19-150362, and 19-178699
(X) Confidentiality Form
(X) Invoice # 5788.3031


LONG BEACH
RIVER
Magnolia Hosp
Theo Roosevelt Sch
Polytechnic High Sch
Signal Hill Hosp
City College
Hamilton Bowl
St Mary Hosp
Lincoln Sch
Franklin Jr HS
Edison Sch
City Hall
Lincoln Park
Santa Cruz Park
Palm Beach Park
Navy Landing
Municipal Auditorium
Queen Mary
Channel Two
Channel Three
East Basin
HARBOR
Basin Six
Harriman Hospital
LA 3102
LA 3403
LA 2399
2233
5886
SCCIC 5788
Long Beach
Mylar 1 of 1
SCCIC 5788
Long Beach
7.5' series

APPENDIX 3

CALIFORNIA HISTORICAL RESOURCE INFORMATION SYSTEM SITE RECORD FORMS

(To Be Completed)